HYMNS TO THE GODDESS

WORKS ON TANTRA BY ARTHUR AVALON

TANTRA OF THE GREAT LIBERATION (MAHĀNIRVĀNA TANTRA). A Translation from the Sanskrit, with Introduction and Commentary.

PRINCIPLES OF TANTRA (TANTRATATTVA). Vol. I. [*In the press.*

THE SIX CENTRES (SHATCHAKRANIRŪPANA).

OCEAN OF KULA TANTRA (KULĀRNAVA TANTRA). [*In preparation.*

TANTRIK TEXTS

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VOLS III. and IV. PRAPANCHASĀRA. [*In preparation.*

HYMNS TO THE GODDESS

TRANSLATED FROM THE SANSKRIT

BY

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PREFACE

THE Goddess or Devī (as the Hindus call Her) is God (as the Western worshippers address Him) in Its Mother aspect. The latter not uncommonly deem such attribution of feminine quality to be "heathenish"; but this condemnation (for the criticism has, of course, this intendment) is itself singularly foolish in that it is thereby implied that of two sets of terms (neither of which is in its strict sense applicable to the Deity as the Author of forms), one is, in fact, a more correct description than the other. In the Navaratneshvara it is said: "That Devī, who is existence, consciousness, and bliss, should be thought of as a female or as a male, or as pure Brahman. In reality, however, She is neither male nor female nor neuter (that is to say, that She is not bound to any particular form)." No one contends that the Brahmatattva in the supreme abode beyond appearances is masculine as opposed to feminine, or the latter as contrasted with the former. Like all else in this matter, words are but the babbling endeavour of our plane to express that which is above it. It is not easy, then, to explain the condemnation except upon the assumption that those who pronounce it think their mother's sex to be inferior to their own, and that thus Deity is unworthily described by any other terms than those of masculine excellence. But Hindus, who ever place the name of mother before that of father, and to whom *garbha dhārana-poshābhyām pitur mātā gariyasi*, have no partiality for such mistaken notions. On the other hand, it is possible that they might not understand the Christian expression "Mother of God," nor approve it

even after they had learnt the limited and special sense which theology gives to this epithet. The Tāntrika would least of all admit the insufficiency of the conception of God as Mother. For the Devī manifests in his own mother, in his prakriti (as he calls his wife), and in all women. As the Kubjikā Tantra says: "Whosoever has seen the feet of woman let him worship them as those of his guru" (*Strināng pādatalang drishtvā guruvadbhāvayet sadā*). Whilst male and female are both Her aspects, yet Shakti is, in a sense, said to be more revealed in the female than in the male form. And so the Mundamāla Tantra says: "Wherever there is a shaktī (female), there I am." On account of this greater manifestation, women are called shakti. From this, however, it must not be supposed that shakti is less present in such forms as Shiva and Krishna and others. If, as the author of the Tantra Tattva says, a sādhaka who is a worshipper of the Krishnamūrti desires to see Him as Kālī, Bhagavan, who fulfils the desires of devotees, will assume that form. All forms come into existence upon the manifestation of consciousness in the play of Her whose substance is consciousness.

Though the Shāktānandatarangini says: Devī is worshipped on account of Her soft heart (*komalāntah karanam*), yet the use of the term "Mother" has other grounds than those which are founded upon an appeal to the natural feelings which the sweetness of the word "Mother" evokes. The meaning of the term "Devī" is *prakāshātmikā*, or that which is by its nature Light and Manifestation. And the word is used in the feminine gender because the One, as Shakti and Prakriti, bears and nourishes all things as their Mother. The Devī is therefore the Brahman revealed in Its Mother aspect (*Shrīmātā*) as Creatrix and Nourisher of the worlds.

Worshippers of Devī or Shakti are called Shāktas. But those who have a true knowledge of Shakti-tattva without which, according to Shāstra, Nirvānamoksha is unattain-

able, will in thought surpass the sectarianism which the terms "Shākta," "Vaishnava," and "Shaiva" ordinarily connote. Whatever forms the Devī assumes in Her aspect with attributes are but Her forms. As the author last cited says, the sādhaka will know Her, whether the appearance be that of Krishna, Durgā, or Mahādeva. The Vaishnava may consider Her as Vishnu in the form of Shakti, or the Shākta may look upon Her as Shakti in the form of Vishnu. To those who, immersed in the ocean of Her substance, which is chitshakti, are forgetful of all differences which appertain to the world of form, Krishnashakti, Shivashakti, or Kālīshakti, and all other manifestations of shakti, are one and the same. And so Ramaprasāda, the Bengali poet and Tantrik, sung: "Thou assumeth five principal forms according to the differences of worship. But, O Mother! how can you escape the hands of him who has dissolved the five and made them into one?"

The hymns to the Devī in this volume (introduced by a *stotra* to Her Spouse the Kālabhairava) are taken from the Tantra, Purāna, Mahābhārata, and Shangkarāchāryya, who was "the incarnation of devotion" (*bhaktāvatāra*) as well as a great philosopher; a fact which is sometimes ignored by those who do not wish to be reminded that he, whose speculative genius they extol, was also the protagonist of the so-called "idolatrous Hinduism." As his great example amongst many others of differing race and creed tell us, it is not, from the view of religion, the mark of discernment (even though it be the mode) to neglect or disparage the ritual practice which all orthodoxies have prescribed for their adherents. *Stava* and *pūjā* are doubtless the *sādhana* appropriate to the first of the several stages of an ascent which gradually leads away from them; but they are in general as necessary as the higher ones, which more immediately precede the attainment of *brahmabhāva* and *siddhi*.

Apart, however, from this aspect of the matter, and to

look at it from the point of view of that modern product, the mere "student of religions," who is not infrequently a believer in none, a knowledge of ritual (to use that term in its widest sense) will help to a greater and more real understanding of the *mahāvākya* of the Āryyas than can be gained from those merely theoretical expositions of them which are now more popular. Those, again, whose interests are in what Verlaine called "mere literature" will at least appreciate the mingled tenderness and splendour of these Hymns, even in a translation which cannot reproduce the majesty of the sanskrit *shlokas* of the Tantra and Purāna, or the rhyme and sweet lilting rhythms of Shangkara.

Of the Hymns now published (to which, in a second volume, I hope to add others) those from the Mahābhārata and Chandī have already been translated; the first, in the English edition of the Mahābhārata, by Protap Chandra Roy and by Professor Muir in his "Original Sanskrit Texts," and the second by Mr. Pargiter, whose rendering of the Mārkandeya Purāna (of which it is the most celebrated portion) has been printed by the Asiatic Society of Bengal. Ādyākālīsvarūpāstotra has also been previously published as part of a rendering by myself of the Mahānirvāna Tantra. The first two sets of Hymns have been translated afresh. In the translation of such works a Sanskrit dictionary (however excellent) is not either a sufficient or reliable guide. It is necessary to study the Hindu commentators and to seek the oral aid of those who possess the traditional interpretation of the *Shāstra*. Without this and an understanding of what Hindu worship is and means, absurd mistakes are likely to be made. I have thus, in addition to such oral aid, availed myself of the Commentaries of Nīlakantha on the Mahābhārata, of Gopāla Chakravarti and Nāgogī Bhatta on Chandī, and of Nīlakantha on the Devībhāgavata. As regards the Tantra, the great Sādhana Shāstrā, nothing which is of both an understanding and accurate

character can be achieved without a study of the original texts undertaken with the assistance of the Tantrik gurus and pandits, who are the authorized custodians of its traditions.

The other *stotra* are now rendered in English for the first time ; at least, I have come across no translation of them.

The text of the Tantrasāra which has been used is that edited by Shrījut Rasik Mohun Chatterjee. It is not free from faults, which have necessitated reference to other Manuscripts. A more correct text of the Tārāshtakam, from the Nīla Tantra, is given in the Brihatstotraratnākara, to which reference has also been made for the hymns of Vālmīki and Indra.

Both Ellen Avalon and myself have collaborated in the translation of the hymns by Shangkarā. For the rest, as also for the Introduction and Commentary, I am alone responsible. Some of the notes deal with matter familiar enough to the Hindu reader (when, as often nowadays, owing to the predominance of English education, they have not been forgotten) but have been inserted for the use of his English friends. Other portions of the commentary will, I believe, be found to be of use to both.

ARTHUR AVALON.

March 1, 1913.

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HYMNS TO THE GODDESS

INTRODUCTION

या देवी सर्वभूतेषु शक्तिरूपेण संस्थिता
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ।

SANĀTANA BRAHMAN is called *sakala* when with *Prakriti*, as It is *nishkala* when thought of as without *Prakriti* (*prakiteranya*), for *kalā* is *Prakriti*.[1] To say, however, that Shakti exists in, or with, the Brahman is an accommodation to human thought and speech, for the Brahman and Shakti are in fact one. Shakti is eternal (*anādirūpā*), and *Brahmarupā*, and both *nirgunā* and *sagunā*.[2] She, the Goddess (*Devī*), is the *chaitanyarūpinī devī* who manifest all *bhūta;* the *ānandarūpinī devī* by whom the Brahman, whom She is manifests Itself,[3] and who, to use the words of the Sāradātilaka, pervades the universe as does oil the sesamum seed. "*Sa aikshata*," of which *Shrutī* speaks, was itself a manifestation of Shakti, the *paramāpūrvvanirvānashakti*, or Brahman, as Shakti.

From the *parashaktimaya* issued *nāda*, and from *nāda*, *vindu*[4]. The state of subtle body known as *kāmakālā* is the *mula* of *mantra*, and is meant when the Devī is spoken of as *mūlamantrātmikā*.[5] The *Parangvindu* is represented as a circle the centre of which is

[1] Sāradā Tilakam (chap. i.). See Introduction of A. Avalon's edition of the Mahānirvāna Tantra—*sub. voc.* "Shiva and Shakti," of which the above is in part (with added matter) an abbreviation.

[2] *Pranamya prakriting nityāng paramātmasvarūpinīm* (chap. i.). Shāktānandataranginī, both Tāntrik works of high authority.

[3] Kubjikā Tantra (First Patala).

[4] Sāradā (*loc. cit.*).

[5] See Bhāskararāya's Commentary on the Lalitā Sahasranāma (verse 36), and A. Avalon's edition of the Pādukāpanchaka.

the *Brahmapada*, wherein are *Prakriti-purusha;* the circumference of which is encircling *māyā*. It is in the crescent of *nirvānukalā* the seventeenth, which is again in that of *amākalā* the sixteenth, digit of the moon-circle (*chandramandala*), situate above the sun-circle (*sūryya-mandala*), the *Guru* and the *Hangsah* in the pericarp of the 1,000-petalled lotus (*sahasrārapadma*). The *vindu* is symbolically described as being like a grain of gram (*chanaka*), which under its encircling sheath contains a divided seed—*Prakriti-Purusha* or Shakti-Shiva.[1]

It is known as the Shabda Brahman.[2] A polarization then takes place in *parashaktimaya*. The Devī becomes *unmukhī*. Her face is turned to Shiva. There is an unfolding which bursts the encircling shell.[3] The *devatā-parashaktimaya* exists in the threefold aspect of *vindu*, *vīja*, and *nāda*, the last being in relation to the two former. An indistinct sound then arises[4] (*avyaktātmā-ravobhavat*). *Nāda*, as Rāghava Bhatta[5] says, exists in three states, for in it are the three *guna*. The Shabda Brahman manifests Itself in the threefold energies, *Jnāna*, *Ichhā*, and *Kriyā Shakti*.[6] For, as the Vāmakeshvara Tantra says, the Devī Tripurā is threefold, as Brahmā, Vishnu, and Isha. Parashiva exists as a septenary under the forms of Shambhu, Sadāshiva, Ishāna, Rudra, Vishnu, and Brahmā. The last five are the *Mahāpreta*, four of whom form the support, and the fifth the seat, of the bed on which the Devī is united with Paramashiva in the room of *chintāmani* stone on the jewelled island clad with clumps of *kadamba*, and heavenly trees set in the ocean of ambrosia.[7]

Shakti is both *māyā* and *mūlaprakriti*, whose substance

[1] See the Shatchakranirūpana of Purnānanda Svāmī.

[2] Sāradā (*loc. cit.*). [3] *Ibid.* [4] *Ibid.*

[5] See Commentary on verse 49 of the Shatchakranirūpana, and generally as to the subject-matter of this Introduction, my Introduction to the Mahānirvāna Tantra.

[6] See Goraksha Sanghitā, Bhūtashuddhi Tantra, and Yoginī Tantra, Part I., p. 10.

[7] See Anandalahari of Sankarāchāryya, verse 8. The *dhyāna* is well known to the Tantrik *sādhaka*.

is the three *guna*, representing nature as the revelation of spirit (*sattva*) ; nature as the passage of descent from spirit to matter, or of ascent from matter to spirit (*rajas*), and nature as the dense veil of spirit (*tamas*). The Devī is thus the treasure-house of *gunas* (*gunaniddhih*).[1] *Mūlaprakriti* is the womb into which the Brahman casts the seed from which all things are born.[2] The womb thrills to the movement of the essentially active *rajoguna*, and the now unstable *gunas* in varied combinations under the illumination of Shiva (*chit*) evolve the universe which is ruled by Maheshvara and Maheshvarī. The dual principles of Shiva-Shakti, which are the product of the polarity manifested in *Parashaktimāya*, pervade the whole universe, and are present in man in the *svayambhulinga* of the *mulādhāra* and the Devī Kundalinī, who in serpent form encircles it. The *Shabdabrahman* assumes the form of the Devī Kundalinî, and as such is in the form of all breathing creatures (*prāni*), and in the form of letters appears in prose and verse. She is the luminous vital energy (*jīvashakti*), which manifests as *prāna* Through the various *prakrita* and *vaikrita* creations, issued the Deva, men, animals, and the whole universe, which is the work and manifested form of the Devī. For, as the Kubjikā Tantra says, "Not Brahmā, Vishṇu, and Rudra create, maintain, and destroy, but Brāhmī, Vaishnavī, Rudrānī. Their husbands are but as dead bodies."

The Goddess (*Devī*) is the great Shakti. She is *māyā*, for of Her the *māyā* which produces the *sangsāra* is. As Lord of *māyā*, She is Mahāmāyā.[3] Devī is *avidyā* (nescience), because She binds ; and *vidyā* (knowledge), because She liberates and destroys the *sangsāra*.[4] She is Prakriti,[5] and, as existing before creation, She is the

[1] Lalitā, verse 121. [2] Bhagavadgītā (chap. xiv., verses 3, 4).

[3] *Mahāmāyā* without *māyā* is *nirgunā*, and with *māyā*, *sagunā*. Shākātnandataranginī (chap. i.).

[4] Shāktānandataranginī (chap. i.).

[5] Brahmavaivarta Purana (chap. i.). Prakritikhanda. Br. Nāradiya Pr.

adyā (primordial) *shakti*. She is the *vāchaka-shakti*, the manifestation of *chit* in Prakriti; and the *vāchya shakti* or *chit* itself. The *ātmā* should be contemplated as Devī.[1]

Shakti or Devī is thus the Brahman revealed in its Mother aspect (*shrīmātā*)[2] as creatrix and nourisher of the worlds. Kālī says of Herself in Yoginī Tantra:[3] "*Sachchidānandarūpāham Brahmaivāham sphuratprabham.*" So the Devī is described with attributes both of the qualified[4] Brahman, and (since that Brahman is but the manifestation of the Absolute), She is also addressed with epithets which denote the unconditioned Brahman.[5] She is the great Mother (*ambikā*) sprung from the sacrificial hearth of the fire of the Grand Consciousness (*chit*); decked with the Sun and Moon; Lalitā—"She who plays"—whose play is world-play; whose eyes, playing like fish in the beauteous waters of Her Divine face, open and shut with the appearance and disappearance of countless worlds, now illuminated by Her light, now wrapped in her terrible darkness.[6] For Devī, who issues from the great Abyss, is terrible also in Her Kālī, Tārā, Chhinnamastā, and other forms. Shāktas holds that a sweet and complete resignation of the self to such forms of the Divine Power denotes a higher stage of spiritual development.[7] Such dualistic

[1] See chap. ii. of Devī Bhāgavata.

[2] Devī is worshipped on account of her soft heart. Shāktānandataranginī (chap. iii.).

[3] Part I., Chapter X.

[4] Such as Mukunda, an aspect of Vishnu. Lalitāsahasranāma, verse 838.

[5] *Ibid.*, verse 153, and Commentator's note to Chapter II., where Devī is addressed as Supreme Light (*parangjyotih*), Supreme Abode (*parangdhāma*), Supreme of Supreme (*parātparā*).

[6] See the Lalitā.

[7] See the saying of Rāmaprasāda, the poet-devotee of Kālīmā, quoted at p. 714 in Babu Dinesh Chunder Sen's "History of Bengali Literature."

"Though the Mother beat him, the child cries 'Mother! O Mother!' and clings still tighter to her garment. True, I cannot see Thee, yet am I not a lost child. I still cry 'Mother!'"

worship also speedily bears the fruit of knowledge of the Universal Unity, the realization of which dispels all fear. For the Mother is only terrible to those who, living in the illusion of separateness (which is the cause of all fear), have not yet realized their unity with Her, and known that all Her forms are those of beauty.

The Devī as Parabrahman is beyond all form and *guna*. The forms of the Mother of the Universe are threefold. There is first the Supreme (*para*) form, of which, as the Vishnu Yāmala[1] says, " none know." There is next Her subtle (*sūkshma*) form, which consists of *mantra*. But, as the mind cannot easily settle itself upon that which is formless,[2] She appears as the subject of contemplation in Her third or gross (*sthūla*) or physical form, with hands and feet and the like, as celebrated in the *Devīstotra* of the Purānas and Tantras. Devī, who as *Prakriti* is the source of Brahmā, Vishnu, and Maheshvara,[3] has both male and female forms.[4] But it is in Her female forms that She is chiefly contemplated. For, though existing in all things, in a peculiar sense female beings are parts of Her.[5] The Great Mother, who exists in the form of all Tantras and all Yantras,[6] is, as the Lalitā says, the "unsullied treasure-

[1] *Mātastvatparamamrūpam tanna jānāti kashchana* (see chap. iii. of Shāktānandataranginī).

[2] *Amurtauchitsthironasyāt tatomurting vichintayet* (*ibid.*, chap. i., as was also explained to Himavat by Devī in the Kūrma Purāna).

[3] *Ibid.*, and as such is called Tripurā (see Bhāskararāya's Commentary on Lalitā, verse 125).

[4] *Ibid.*, chap. iii., which also says that there is no eunuch form of God.

[5] So in Chandī (Mārkandeya Purāna) it is said :

" *Vidyāh samastāstava devibhedāh,*
Stryah samastāsakalā jagatsu."

The Tāntrika, more than all men, recognizes the divinity of woman, as was observed centuries past by the author of the Dabistan. The Linga Purāna also, after describing Arundhatī, Anasūyā and Shachī to be each the manifestation of Devī, concludes : " All things indicated by words in the feminine gender are manifestations of Devī." Similarly the Brahmavaivarta Purāna.

[6] *Sarvvatantrarūpā Sarvvayantrātmikā* (see Lalitā, verse 53).

house of beauty," the sapphire Devī[1] whose slender waist,[2] bending beneath the burden of the ripe fruit of her breasts,[3] swells into jewelled hips heavy[4] with the promise of infinite maternities.[5] Her litanies depict Her physical form from head to foot, celebrating Her hair adorned with flowers and crowned with gems; Her brow bright as the eighth-day moon; Her ruby cheeks and coral lips; teeth like to " the buds of the sixteen-syllabled *mantra*," and eyebrows curved as are the arches at the gate of the palace of Kāmarāja; Her nose; Her teeth; Her chin; Her arms; and " Her twin breasts offered in return for that priceless gem which is the love of Kāmeshvara "; Her waist girdled with jewelled bells; Her smooth and faultless limbs rounded beneath the " jewelled disc of the knee like the sapphire-studded quiver of the God of Love " descending in lines of grace to Her bright lotus feet,[6]

[1] Padma Purāna says: " Vishnu ever worships the sapphire Devī."

[2] *Apīvarastanatatingtanuvrittamadhyām* (Bhubaneshvarīstotra) *tanumadhya* (Lalitā, verse 79), *krishodarī* (Adyakālīsvarūpāstotra Mahānirvāna Tantra, 7th Ullāsa).

[3] *Stotra* and *dhyāna* commonly represent Her as having large, full, and erect breasts — *pīnastanādye* (in Karpūrādistotra), *pīnonnatapayodharām* (in Durgā-dhyāna of Devī Purāna), *bakshojakumbhāntarī* (in Annapūrnāstava), *āpīvarastanatatim* (in Bhubaneshvaristotra)—which weight her limbs—*kuchabharanamitāngīm* (in Sarasvatīdhyāna), *annapradānaniratāngstanabhāranamrām* (in Annapūrnastava). And the Lalitā, verse 15, says: " Her golden girdle supports Her waist, which bends under the burden of Her breasts, thrice folding the skin below Her bosom " (*trivalīvalayopetām*).

[4] So it is said in the tenth *shloka* of the Karpūrākhyastava *samantādāpīnastanajaghanadhrikyauvanavatī*. Shankaracharyya, in his Tripurāsundarīstotra, speaks of Her *nitamba* (buttocks) " as excelling the mountain in greatness " (*nitambajitabhūdarām*). The Javanese also call Her Loro Jongram. " The pure exalted virgin with beautiful hips."

[5] The physical characteristics of the Devī in Her swelling breasts and hips are emblematic of Her great Motherhood, for She is *Shrimātā*.

[6] See the Lalitāsahasranāma, verse 4 *et seq.* " Her brow (*ashtamīchandravibhrājadalika sthala shobhitā*), Her eyebrow (*vadanasmara māngalyagrihatoranachillikā*), Her twin breasts (*kāmeshvara premaratnamani pratiphalastanī*), Her waist (*ratnakinkinikārabhyarashanādāma bhūshitā*), " Her thighs, known only to Kamesha " (*Kāmeshajnātasau-*

which dispel the darkness of Her worshippers.[1] For moonlight is She, yet sunbeam, soothing all those who are burnt by the triple fires of misery (*tāpatraya*). Her face, Her body from throat to waist, and thence downwards, represent the *vāgbhava* and other *kūta*. The colour of the Devī varies according to the form under which She is contemplated. Thus, in conferring liberation, She is white; as controller of women, men, and kings, She is red; and as controller of wealth, saffron. As creatrix of enmity, She becomes tawny; and in the thrill of love, passion (*shringāra*), She is of the colour of the rose. In the action of slaying She becomes black. Thus, Devī, the Supreme Light, is to be meditated upon as differently coloured according to Her different activities.[2]

After the description of the form of the Devī in *brahmānda* follows that of Her subtle form, called Kundalinī in the body (*pindānda*). As the Mahādevī,[3] She exists in all forms as Sarasvatī, Lakshmī, Gayatrī, Durgā, Tripurāsundarī, Annapurnā, and all the Devī, who are *avatāra* of the Brahman.[4]

Devī, as Satī, Umā, Parvvātī, and Gaurī, is spouse of Shiva. It was as Satī, prior to Daksha's sacrifice (*dakshayajna*) that the Devī manifested Herself to Shiva[5] in the ten celebrated forms known as the *dashamahāvidyā*—Kālī, Bagala, Chhinnamastā, Bhuvaneshvarī, Mātanginī, Shorosī, Dhūmāvatī, Tripurāsundarī, Tārā, and Bhairavī. When at the *dakshayagna* She yielded up Her life in shame

bhāgya mardavorudvayānvitā), Her lower limbs (*indragopa parikshipta smaratunā bhajandhikā*); Her instep 'arched like the back of a tortoise,' the bright rays from her nails and the soles of Her feet in beauty shaming the lotus."

[1] From the beautiful litany to the Devī in the Lalitāsahasranāma.

[2] Bhāskararāya's Commentary on Lalitā, verse 170.

[3] She whose body is, as the Devī Purāna says, immeasurable.

[4] Shāktānandataranginī (chap. iii.).

[5] In order to display Her power to Her husband who had not granted, at Her request, His permission that She might attend at Daksha's sacrifice (see Arthur Avalon's edition of the Tantra Tattva; and for an account of the *dashamahāvidyā*, their *yantra* and *mantra*, the Dashamahāvidyā upāsanārahasya of Prasanno Kumar Shastri).

and sorrow at the treatment accorded by Her father to Her husband, Shiva took away the body, and, ever bearing it with him, remained wholly distraught and spent with grief. To save the world from the forces of evil which arose and grew with the withdrawal of His divine control, Vishnu, with his discus (*chakra*), cut the dead body of Sati, which Shiva bore, into fifty-one fragments, which fell to earth at the places thereafter known as the fifty-one[1] *mahāpīthasthāna*, where Devī, with her Bhairava, is worshipped under various names.

Thus the right and left breasts fell at Jalandhara and Ramgiri, where the Devī is worshipped as Tripurāmālinī; the *yoni* at the celebrated shrine at Kamrup in Assam, where the Devī is worshipped as Kāmākshā or Kāmākhyā (see *ibid.*);[2] the throat, shoulders, nose, hands, arms, eyes, fingers, tongue, buttocks, lips, belly, chin, navel, cheeks, thighs, teeth, feet, ears, thumbs, heels, toes (some at Kālīghat), waist, hair, forehead, with skeleton (several of these parts being themselves divided), fell at other *pītha*, at each of which the Devī is worshipped under different names in company with a Bhairava or Shiva, also variously named. Thus, the Devī at Kālīghat is Kālikā, and the Shiva Nakuleshvara, and the Devī at Kamrup is Kāmākshā, and Her Bhairava is Ramānanda.

These are but some only of Her endless forms. She is seen as one and as many: as it were, but one moon reflected in countless waters.[3] She exists, too, in all animals and inorganic things, since the universe, with all its beauties, is, as the Devī Purāna says, but a part of Her. All this diversity of form is but the infinite manifestations of the flowering beauty of the One Supreme Life—a doctrine which is nowhere else taught with greater wealth of

[1] The number is variously given as 50, 51, and 52.

[2] Here at Her shrine the menstruation of the earth which, according to Hindu belief, takes place in the month of Assar, is said to manifest itself. For three days during *ambuvāchī* no cooked food is eaten by the women, nor does any cooking take place in the house.

[3] Brahmavindu Up, p. 12.

illustration than in the Shākta Shāstras and Tantras. The great Bharga in the bright sun, and all Devatā, and, indeed, all life and being are worshipful, and are worshipped, but only as Her manifestations.[1] And he who worships them otherwise is, in the words of the great Dēvībhāgavata,[2] "like unto a man who, with the light of a clear lamp in his hands, yet falls into some waterless and terrible well." It is customary nowadays to decry external worship, but those who do so presume too much. The ladder of ascent can only be scaled by those who have trod all, including its lowest, rungs. The Shakti-rahasya summarises the stages of progress in a short verse, thus: "A mortal who worships by ceremonies, by images, by mind, by identification, by knowing the self, attains *kaivalya*." Before *brahma-bhāva* can be attained the *sādhaka* must have passed from *pūjā-bhāva* through hymns and prayer to *dhyāna-bhāva*. The highest worship[3] for which the *sādhaka* is qualified (*adhikārī*) only after external worship, and that internal form known as *sādhāra*[4] is described as *niradhāra*. Therein Pure Intelligence is the Supreme Shakti who is worshipped as the Very Self, the Witness freed of the glamour of the manifold universe. By one's own direct experience of Maheshvarī as the Self, She is, with reverence, made the object of that worship which leads to liberation.

A. A.

[1] See chap. iii. of the Shāktānandatarangini, where it is said: "The Parabrahman, Devī, Shiva, and all other Deva and Devī are but one, and he who thinks them different from one another goes to Hell."

[2] Hymn to Jagadambikā in Chapter XIX.

[3] Sūtasanghitā, 1, 5, 3, which divides such worship into Vedic and Tāntrik (see Bhāskararāya Commentary on Lalitā, verse 43).

[4] In which Devī is worshipped in the form of *mantra* according to the instructions of the Guru.

HYMN TO KĀLABHAIRAVA

KĀLABHAIRAVA

(KĀLABHAIRAVĀSHTAKA)

BY SHANKARĀCHĀRYYA

1

I WORSHIP Kālabhairava,[1] Lord of the city of Kāshī,[2]
Whose sacred lotus feet are worshipped by the King of Devas,[3]
The compassionate One,
Whose sacrificial thread is made of serpents,
On whose foreheads shines the moon.[4]
The naked one,[5]
Whom Nārada[6] and multitudes of other *Yogis* adore.
Kāshikāpurādhinātha kālabhairavam bhaje.[7]

2

I worship Kālabhairava, Lord of the city of Kāshī,
Blazing like a million suns,
Our great Saviour in our voyage across the ocean of the world.[8]

[1] Shiva as such.

[2] Benares. The Kāshīpanchakastotra of Shankara says that the pure Ganges is the flow of knowledge and Kāshī is Shiva's mind (*Jnānapravahāvimalādigangā sakāshikāhang nijabodharupah*).

[3] Devarāja or Indra.

[4] Hence Shiva is called Chandrashekhara.

[5] *Digambaram*, as are the *Yogis* of whom He is Master. For He is clothed with space itself.

[6] The *Rishi* of that name.

[7] The refrain is: "I worship Kālabhairava, Lord of the city of Kāshī."

[8] A constant simile. The world is a storm-tossed ocean not free of danger, even in moments of calm, for therein many dangers, perils, and terrors lie.

The blue-throated,[1] three-eyed[2] grantor of all desires,
The lotus-eyed, who is the death of death,[3]
The imperishable One,
Holding the rosary of human bone[4] and the trident,[5]
Kāshikāpurādhinātha Kālabhairavam bhaje.

3

I worship Kālabhairava, Lord of the city of Kāshī,
The primeval cause,[6]
Holding in His hands trident, axe, noose, and staff[7]—
Him of the black body,[8]
The first of all Deva,[9] imperishable, incorruptible,
Lord formidable and powerful,
Who loves to dance wonderfully.[10]
Kāshikāpurādhinātha kālabhairavam bhaje.

4

I worship Kālabhairava, Lord of the city of Kāshī,
Of great and beautiful body,

[1] For Shiva swallowed the poison which issued at the churning of the ocean to save the earth from its dangerous presence.

[2] For with the ordinary eyes He bears in the forehead the eye of wisdom.

[3] Shiva is the conqueror of death ("*mritunjaya*"), for he gives that knowledge which frees man's of its terrors.

[4] Even often-of the low-caste Chandālas and others, for Shiva is the adored and protector of all.

[5] His peculiar weapon.

[6] For all causes potentially lie in His destructive energies, the manifestation of which is the prelude of re-creation.

[7] *Shula, tangka, pāsha, danda,* His implements.

[8] As Kālabhairava. Usually he is white and smeared with ashes "shining like a mountain of silver."

[9] Hence He is called Mahādeva.

[10] *Vichitratāndavapriyam.* Shiva is often pictured dancing as Natarāja. The place of the dance is the body of the individual and the world spoken of as *vanam* (the forest), on account of the multitude of its components. He as the inner *ātman* causes all things to dance into and out of life, and again into it. All life and activity comes through Him, "the unseen Lord of the stage."

The giver of both enjoyment and liberation,[1]
Who loves and smiles upon all His devotees,
Whose body is the whole world,
Whose waist is adorned with little tinkling bells ;[2]
Beautiful are they, and made of gold.
Kāshikāpurādhinātha kālabhairavam bhaje.

5

I worship Kālabhairava, Lord of the city of Kāshī,
The protector of the bridge of *dharmma*,[3]
Destroyer of the path of *adharmma*,[4]
Liberator from the bonds of *karma*,[5]
The all-pervading giver of welfare to all,
Whose golden body is adorned with serpent coils.
Kāshikāpurādhinātha kālabhairavam bhaje.

6

I worship Kālabhairava, Lord of the city of Kāshī,
Whose feet are beautiful with the lustre of the gems thereon—
The stainless, eternal Ishtadevatā,[6]
One without a second,[7]
Destroyer of the pride, and liberator from the gaping jaw, of the God of Death.[8]
Kāshikāpurādhinātha kālabhairavam bhaje.

[1] *Bhuktimuktidāyakam*—that is, He gives both worldly and heavenly enjoyment, and that release from both which is the unending bliss of liberation.

[2] Hung on a girdle.

[3] Righteousness. For *dharmma*, religion, law, and duty, are the bridge whereby the dangerous waters of the world are passed.

[4] Unrighteousness.

[5] The cause and fruit of action whereby man is bound to the phenomenal world until by knowledge *karma* is exhausted and destroyed, and liberation (through Shiva, with whose essential being His worshipper becomes one) is attained.

[6] The desired (or patron) Deity of the devotee.

[7] For He is the Supreme Unity.

[8] See *ante*, p. 14, note 3.

7

I worship Kālabhairava, Lord of the city of Kāshī,[1]
Whose loud laughter broke the shell of many an egg of the
lotus born ;[2]
Strong ruler, at whose glance the net of sin is broken;
Giver of the eight powers,[3]
Whose shoulders serpents garland.
Kāshikāpurādhinātha kālabhairavam bhaje.

8

I worship Kālabhairava, Lord of the city of Kāshī,
The saviour of all, giver of great fame,
The all-pervading One,
Who purifies of both sin and virtue the people of Kāshī ;[4]
The ancient Lord of the world,
Wise in the wisdom of all moralities.[5]
Kāshikāpurādhinātha kālabhairavam bhaje.

[1] Each world (for there are many) is called an egg of Brahmā the creator (*brahmānda*). Shiva the great Destroyer by His loud laughter shatters them.

[2] Brahmā.

[3] *Siddhi*—namely, *animā, mahimā, garimā, laghimā, prāpti, prākāmya, ishitva,* and *vashitva.* The power to become very small, vast, light, heavy, power of vision and movement, the powers of creation and control over the worlds and their Lords. These *siddhi* are powers of the all-pervading *ātmā*, and to greater or less degree may be acquired by Shivayogins according as they realize their unity therewith.

[4] *Kāshivasiloka punyapāpashodhakām* : for to the liberated there is neither sin nor virtue which are qualities of the phenomenal *jīvātma* only. The liberated are above both.

[5] *Nītimargakovidam.*

HYMNS TO THE DEVĪ

BHAIRAVĪ[1]

(BHAIRAVĪSTOTRA)

FROM THE TANTRASĀRA[2]

1

THUS shall I pray to Thee, O Tripurā,[3]
To attain the fruit of my desires,
In this hymn by which men attain that Lakshmī,[4]
Who is worshipped by the Devas.

2

Origin of the world thou art,
Yet hast Thou Thyself no origin,
Though with hundreds of hymns.
Even Brahmā, Vishnu, and Maheshvara[5] cannot know Thee.[6]
Therefore we worship Thy breasts, Mother of all *Shāstra*,[7]
Shining with fresh saffron.

3

O Tripurā,[8] we adore Thee,
Whose body shines with the splendour of a thousand risen suns,
Holding with two of thy hands a book[9] and rosary of *rudraksha* beads,[10]

[1] Fem. of Bhairava, a name of Shiva.
[2] P. 596, Ed. Rasik Mohun Chatterjee.
[3] See p. 25. [4] Devī of prosperity. [5] Shiva.
[6] In the Vishnu Yāmala, Vishnu says of the Devī: "Thy supreme form none know" (*mātastvatparamarupam tannajānāti kashchana*), (see chap. iii. Shāktānandataranginī).
[7] *Vāngmaya*. [8] See p. 25. [9] *Vidyā*
[10] Seed of a plant sacred to the worship of Shiva.

And with three others making the gestures
Which grant boons and dispel fear.[1]
With three lotus eyes is Thy lotus face adorned.
Beauteous is Thy neck with its necklace of large pearls.[2]

4

O Mother, how can the ignorant, whose minds are restless
with doubt and dispute,
Know Thy form ravishing with its vermilion,[3]
Stooping with the weight of Thy breasts,[4]
Accessible only by merit,
Acquired in previous births ?

5

O Bhavānī,[5] the *munis*[6] describe thee in physical form ;[7]
The *Shruti* speaks of Thee in subtle form ;
Others call Thee presiding Deity of speech ;
Others, again, as the root of the worlds.
But we think of Thee
As the untraversable ocean of mercy, and nothing else.

6

Worshippers contemplate Thee in their heart
As three-eyed, adorned with the crescent moon,
White as the autumnal moon,

[1] That is, She makes the *mudrā vara* and *abhaya*. In the first the hand is held forth in front of the body with the palm upward and horizontal, the fingers together, and the thumb crossing the palm to the fourth finger. In the second the hand is held up with the fingers and thumb in the same positions with the palm towards the spectator.

[2] *Tārā*, the ordinary pearl, is called *muktā*.

[3] *Sindūra*, the Bhairavi's body, is painted with vermilion, and Her garments also are red.

[4] *Kuchabharanamrām* (see Introduction).

[5] See p. 97, n. 1.

[6] Sages.

[7] There are three forms of the Devī—the gross or physical, with hands, feet, etc. ; the subtle (*sukshma*), consisting of *mantra* and the supreme (*parā*), which is the real or own (*svarūpā*). The form of the Devī has both *prakāsa* and *vimarsha* aspects—that is, real and secondary, or manifested. Thus the Vāmakeshvara Tantra says : " The Devī Tripurā is Her real form. She who is of a red colour is the manifested one."

Whose substance is the fifty letters,[1]
Holding in Thy hands a book, a rosary, a jar of nectar,
and making the *vyakhya mudrā*.[2]

7

O Tripurā, Thou art Shambhu[3] united with Pārvatī.[4]
Thou art now Vishnu embraced by Kamalā,[5]
And now Brahmā born of the lotus.[6]
Thou art again the presiding Devī of speech,
And yet again art the energy of all these.

8

I, having taken refuge with the four—
Bhāvas,[7] *Parā*, and others[8] born of the *vāgbhava* (*vīja*),[9]

[1] Of the alphabet or *mātrikā* (*panchāshadaksharamayīm*]. These letters stand for the *vritti* (functions and qualities of being). The Devī is thus *mātrikāmayī*, or composed of *mātrikā*.

[2] *Vyakhya*, according to the Shabda Kalpadruma=*vivaranam* (description), or *grantha* (book), and also commentary, but here denotes a *mudrā* of that name (see p. 94, n. 4).

[3] Shiva, one of the forms of the four *mahāpreta*, whose vija is "*Hsau*."

[4] The androgyne form, called *ardhanārīshvara*, half being Shiva and the other half Shakti. According to Hindu belief, the wife is the pure and sacred (*punyā*) half of her husband's body, and besides shares the purity and merits of her husband according to the common saying *Sharīrārdham smritā jāyā punyā punyāphale shamā*. [5] Lakshmī.

[6] That is, the power of destruction, maintenance, and creation.

[7] The four *bhāva* are states or conditions of Kundalinī appearing as sound and its subtle elements, and are *Parā*, whose abode (*sthāna*) is the *mulādhāra*; *Pashyantī* in the *svādhisthāna*; *Madhyamā* in the *anāhata*; and *Vaikharī* in the *vishuddha*, issuing through the throat (see next note). There appears, however, to be some difference as to the location of the second.

[8] *Parā*, as the first condition of Kundalinī in the form of tamasik sound in the *Mulādhāra*; *Pashyantī* is the *bhāva* when Kundalinī, associated with *manas*, reaches the position variously stated as the *svādishthāna* or *manipūra*; *Madhyamā*, when it reaches the *anāhata-chakra*, associated with *buddhi*; and *Vaikharī* is when Kundalinī issues through the throat in the form of the fifty letters. It is said that though there are thus four kinds of speech, the gross-minded do not understand the first three, and think speech to be *Vaikharī* alone.

[9] That is, *Aing* the *vīja* of Sarasvatī. The Devī is "three syllabled" (*Tryaksharī*)—that is, the *vija* of the three divisions of the *Panchadasi*.

Shall never in my heart forget Thee, the supreme Devatā,
Whose substance is existence and intelligence,[1]
And who expresseth by Thy throat and other organs
The *bhāva* appearing in the form of letters.[2]

9

The blessed, having conquered the six enemies,[3]
And drawing in their breath,[4]
With steady mind fix their gaze on the tip of their nostrils,
And contemplate in their head Thy moon-crested form,[5]
Resplendent as the newly risen sun.

10

The Vedas proclaim that Thou createth the world,
Having assumed the other half of the body of the enemy of Kāma.[6]
Verily is it true, O Daughter of the mountain and the only World-Mother,
That had this not been so,
The multitude of worlds would never have been.

11

In company with the wives of the Kinnaras,[7]
The Siddha women,[8] whose eyes are reddened by wine,[9]

Vāgbhava, *Kāmaraja*, and *Shakti*. According to the Vāmakeshvara, Tantra, Vāgishvarī is the *jnānā shakti*, which is in the *vāgbhava* division, and confers salvation, the *kāmarāja* and *shakti* divisions being the *kriyā* and *ichchhā shākti* (see the Lalitā, verse 126).

[1] *Sangchinmayī*, the Brahman being *sat* and *chit*.

[2] That is, they ultimately so appear, though previously existing as subtler elements of sound.

[3] The six sins: Lust (*kāma*), anger (*krodha*), greed (*lobha*), delusion, (*moha*), pride (*mada*), envy (*mātsaryyā*).

[4] *Akunchya vayam* by *puraka* of *prānāyāma*.

[5] As Shakti of Shiva.

[6] Shiva (see p. 27, n. 8., p. 30, n. 3). The Androgyne form *ardhanarīshvāra*.

[7] A lower order of Devas (*devayoni*).

[8] Wives of the Siddhas, also celestial spirits (*devayoni*) inhabiting the atmospheric plane (*bhuvah*).

[9] *Asvāditāsavarasāruna netrapadma*.

Having worshipped Thee with the flowers of celestial trees[1]
In Thy *pītha*[2] in the caverns of the golden mountain,[3]
Sing Thy praises.

12

I worship in my heart the Devī whose body is moist with nectar,[4]
Beauteous as the splendour of lightning,
Who, going from Her abode to that[5] of Shiva,[6]
Opens the lotuses on the beautiful way[7] of the *sushumnā*.[8]

13

O Tripurā, I take refuge at Thy lotus feet,
Worshipped by Brahmā, Vishnu, and Maheshvara;
The abode of bliss, the source of the Vedas,
The origin of all prosperity;
Thou whose body is Intelligence itself.[9]

14

I shall never forget Her who is the giver of happiness;
She it is, O Mother, who, in the form of the Moon,
Creates the world full of sounds and their meanings,
And again, by Her power in the form of the Sun,

[1] *Pādapa*, so called because the tree drinks by its roots. As to the celestial trees (see p. 63, n. 6). [2] Seat or shrine. [3] Sumeru.

[4] For She as Kundalinī goes from the *mulādhāra* to the *shivasthāna* in the *sahasrāra*, and returns moist with the nectar of Her union with Him.

[5] *Rajādhani*. Literally capital city of Shiva.

[6] That is, from the *mulādhāra chakra* to the *shivasthāna*.

[7] The *sushumnā* is the central "nerve" (*nādī*), or, rather, channel of energy in the body in which the lotuses (*shatchakra*) are threaded with their heads normally downwards. As Kundalinī becomes stirred by the Yoga process, She ascends from the *mulādhāra* and enters the higher *chakra*. As She does so, the lotuses upturn and expand again, closing on her departure.

[8] The text which has *sausuvartma kamalāni vikāshayantim*, is not, however, intelligible, and the metre is short. Possibly it is a misprint for *saumyang*.

[9] That is, nothing but intelligence, *chaitanyamatra tanu*.

She it is who maintains the world.
And She, again, it is who, in the form of Fire, destroys the whole universe at the end of the ages.[1]

15

Men worship[2] Thee under various names—
As Nārāyana ; as She who saves from the ocean of Hell ;[3]
As Gauri ;[4] as the allayer of grief ;[5] as Sarasvatī,[6]
And as the three-eyed giver of knowledge.[7]

16

O Mother of the world, such as worship Thee with twelve Verses of this hymn attain to Thee, and gain all powers of speech[8] and the supreme abode.

[1] *Nāda*, as Rāghava Bhatta says, exists in the three states of *nibodhikā* or *bodhinī*, *nāda*, and in the form of *vindu*, according to the predominance of the *guna*. These three and the *shaktis jnānā*, *kriyā*, and *ichhā*, of which they are special manifestations, are said to be in the form of sun, moon, and fire respectively. The moon (*vindu*) is *ichchhā* (will and desire), the eternal precursor of creation. *Kriyā* is like the sun, which makes all things visible. *Jnānā* is fire, as it burns up all actions (see Shatchakranirūpanā, verse 49, and Sāradā Tilaka, chap. i.).

[2] As Vishnu.

[3] *Narakārnavatārinī*.

[4] Spouse of Shiva. The Devī Purāna says : "She who was burned by the fire of *yoga* was again born of Himālaya ; as She has the colour of the conch, jasmine, and moon, she is called Gaurī." Her colour is golden. Shiva said to Pārvati : "O Daughter of Himālaya, I am white as the moon and thou art dark. I am the sandal-tree, and thou art, as it were, a snake entwined round it." Pārvati, taking umbrage at this remark upon Her dark complexion, went away to the forest, and there, by the performance of austerities, gained for herself a golden complexion beautiful as the sunlit sky.

[5] *Khedāshāmine*.

[6] Devī of speech and learning.

[7] Shiva.

[8] *Vākshiddhi* or *siddhi* of words.

TRIPURASUNDARI

(TRIPURASUNDARĪSTOTRA)

BY SHANGKARĀCHĀRYYA

1

I SEEK refuge with Tripurasundarī,[1]
Who wanders in the Kadamba forest ;[2]
The Spouse of the Three-eyed One,[3]
Bank of cloud (in the sky of the heart) of numbers of sages,[4]
Whose hips defeat the mountain by their greatness.[5]
Who is served by celestial women,
Whose eyes are like the newly blown lotus,
And who is dark as the colour of a freshly formed rain-cloud.[6]

[1] The Devī is so called as the Spouse of Shiva, destroyer of the *tripura*, or cities of the three Asura—Kamalāksha, Tarakāksha, and Vidyunmāli. According to the Kālikā Purāna, Parashiva is Tripura, because he has three *pura* in Him, His body becoming triple upon the manifestation therein of Brahmā, Vishnu, and Shiva. The Devī is then the Shakti of Paramashiva.

[2] The Kadamba (*Nauclea cadamba*) is a tree with orange fragrant blossoms whereunder Krishna played (see *Adyākālīsvarūpastotra* in Mahānirvāna Tantra). *Kadamba* also denotes number (multitude), and in this sense the *Kadamba* forest is the universe which the Devī permeates.

[3] Shiva with the central eye of wisdom. Shiva is also *Tryambaka*, because He is the father of the three Devas, Brahmā, Vishnu, and Rudra (Tarkālangkāra Commentary, Mahānirvāna Tantra). The Rigvidhāna uses it as equivalent of Mahādeva.

[4] *Muni*. As the bank of cloud gives water, so She quenches the spiritual thirst of *munis*.

[5] *Nitambajitabhudaram*. *Nitamba* literally means buttocks, which, however, here reads rather absurdly in English, the side or hips being *pārsha*, *kaksha*, or *shroni* (*cf*. tenth shloka of the *Karpurākhyastava* "*Samantādāpīnastana-jaghanadhrikyauvanalī*").

[6] That is, of the dark blue colour seen when the blue of the sky appears through a freshly-formed black rain-cloud.

2

I seek refuge with Tripurasundarī,
The Spouse of the Three-eyed One,
Who dwells in the Kadamba forest,
And who is ever wandering ;
The Large-eyed One who holds a golden *vinā*,[1]
Wearing a necklace of priceless gems,
Whose face is glowing with wine,[2]
And who of Her mercy grants prosperity to Her devotees.

3

Ever are we protected by Her whose abode is the Kadamba forest,
The weight of whose breasts are garlanded with glittering gems,
Whose breasts are rising,[3]
And excel the mountain in greatness ;
Whose cheeks are flushed with wine,[4]
Ever singing sweet songs ; the playful one,[5] dark as a cloud,
Ever compassionate to all.

4

I seek refuge with Tripurasundarī,
The Spouse of the Three-eyed One,
Who stays in the Kadamba forest,

[1] A stringed musical instrument of that name.

[2] *Mukhasamullasattvārunim.* *Vāruni* is wine made from rice. Here and in following verses the divine ambrosia (*amrita*) is referred to.

[3] " Rising " (*cf. Durgādhyāna* in " Devī Purāna ") *pīnonnata payodharām.* As to weight and greatness, the *Annapurnādhyāna*, the *Bhubaneshvaristotra* " *āpīvarastanatating tanuvrittamadhyām*," and Introduction.

[4] *Madārunakapolaya* (see n. 2, *ante*).

[5] *Lilayā.* Play (*lilā*) is the mark of a Deva, and the Devī's substance is play (*lilāmayi*). The Devī is Lalitā (" She who plays "). Padma Purāna says : " Having passed beyond the world She plays, hence She is called Lalitā." But the Creation is also Her play.

Who is seated in the golden circle and dwells in the six lotuses,[1]
Ever revealing like lightning the great power (of devotees),[2]
Whose beauty is like that of the *Jaba* flower,[3]
And whose brow is adorned with the full moon.

5

I take refuge with Her, the sweet speaker,
Daughter of the sage Matanga,[4]
Whose breast is adorned with the *vinā*,[5]
And whose head is beauteous with locks of curling hair ;
Who dwells in the lotus ;[6]
The destroyer of the wicked,
Whose eyes are reddened with wine ;[7]
The charmer of the enemy of the God of Love.[8]

6

I take refuge with Tripurasundarī,
The Spouse of the Three-eyed One,
Who should be meditated upon as in the first flush of Her nubile youth,[9]

[1] *Shadāmbhu*—that is, the six *chakra* or centres in the human body : the *mulādhāra*, *svadishthāna*, *manipura*, *anāhata*, *vishuddha*, and *ajnā padmas* (see the translation of the Shatchakra Nirupana from the Sanskrit, edited by Arthur Avalon). The Devī exists as Kundalinī in these *chakra*.

[2] *Satatasiddhisaudaminim*. *Siddhi* (power so called), which lies latent, is instantly brought to light by Her.

[3] Scarlet hibiscus, the Tāntrik flower sacred to the Devī. [4] *Rishi*.

[5] The musical instrument which She holds, the tip of which rests on Her breast.

[6] For She is also Kamalā or Lakshmī.

[7] *Madārunāvilochanam* (see last page, note 2).

[8] That is, charmer of Shiva who destroyed Kamadeva with the fire from His eyes when the latter sought to distract him by thought of passion from the *yoga* in which he was engaged.

[9] *Smaretprathama pushpinim*, literally " as having the first ' flower ' " which is used in the same symbolical sense as in English. The *pushpotsava* is the religious festival held on its first appearance at puberty.

Her blue garment stained with drops of blood,[1]
Holding the wine-cup,[2]
Her eyes rolling with wine ;[3]
With heavy, high, and close-set breasts,[4]
Dark of colour, and with dishevelled hair.[5]

7

At time of recitation I remember the Mother,
Lustrous as the scarlet hibiscus,[6]
Her body pasted with saffron and sandal,
Her hair kissed by musk ;[7]
The Mother with smiling eyes,[8]
With red garland, ornaments, and raiment,
Who holds the arrow, bow, noose, and goad ;[9]
The charmer[10] of countless men.

[1] *Rudhiravindunilambaram*—that is, stained with the *pushpa* ("flower"). As this first shows itself when woman is ready to bear, so in the blue sky, which is the Devī's garment, signs are seen which herald Her creation.

[2] *Grihītamadhupānikām.* [3] *Madhuvighurnanetranchalam* (see p. 26, n. 2).

[4] *Ghanastana bharonnatām :* "heavy" (*cf. Annapurnadhyāna.* "*Annapradānaniratāng stanabhāranamrām*") ; "high" (*cf. Durgādhyana, ante* Introduction) ; "close," so that, as it is said in the Kumārasambhavam (chap. i.) of Kalidāsa : "Even the filament of a lotus could not be passed between them" ("*mrinālasutrāntaramapyalabhyam*").

[5] *Galitachikurāng.* The Devī in this and other forms, as Kālī, Tārā and Chhinnamastā is so represented. The epithet is a common one in Tantra (*cf. Karpuradistotra*, verse 3).

[6] *Jaba*, v. *ante.* So also the Lalitā (verse 147), "whose body is like the China rose."

[7] See the *Adyākālīsvarūpa Stotra* in the Mahānirvāna Tantra.

[8] The Devī is, according to the Lalitā Sahasranāma (verse 59) *chāruhāsa* (with beautiful smile), indicating a certain state of consciousness (*prabodha*) of highest bliss.

[9] These are Her weapons. The Tantrarāja (Vāsana chap.) says : "Mind is the bow of sugar-cane, desire the noose, anger the goad, and the five subtle sources of the elements (*tanmātra*) the five arrows of flowers." But the Yoginīhridaya says: "The noose is *Ichchhāshakti*, the goad *Jnānāshakti*, and the bow and arrows *Kriyāshakti*."

[10] She deludes men with her *māyā* ; hence the Lalitā (verse 137) calls Her "all-bewildering" (*sarvamohinī*). The Kurma Purānā says : "This *Māyā* is dear to me by which the world is bewildered. I bewilder the whole universe with the Devas, Daityas, and men."

8

I worship the World-Mother
Who is served by celestial women,
The Spouse of Indra,
Skilful in plaiting hair ;[1]
The devouted Spouse of Brahmā,
Anointed with sandal paste ;
The Spouse of Vishnu,
Adorned with pleasing ornaments.

[1] *Chikurabandhasairindhrikām :* for Her hair, which is in some of Her aspects dishevelled, is in others beautifully arranged.

MOTHER OF THE WHOLE UNIVERSE

(SARVVAVISHVAJANANĪ)

FROM THE DEVĪBHĀGAVATA

1

I call to mind the Mother of the whole universe,
Who has created this world, both real[1] and unreal,[2]
And who, by Her own power with its three *gunas*,[3]
Protects it, and having destroyed it, She then plays.

2

Commonly is it said that Brahmā creates the universe,
Yet the learned in Veda and Purānā
Speak of His birth from the navel lotus of Murāri,[5]
Although it is said He creates, yet He is Himself dependent therein.[6]

[1] I Skandha, (chap. ii.).

[2] *Sadasatsvarūpam*, on which Nīlakantha says: "*Vyavahāra drishtyā sat, paramārthadarshanena asat*; that is, the world is real (*sat*) from the point of view of practical life and reason; to all those, in short, who have not experimentally realized the *Advaita Tattva*; but to those who have, and from the transcendental standpoint, it is, in fact, unreal (*asat*).

[3] *Sattva, rajas*, and *tamas*, the substance of Shakti, as *Prakriti* (see Introduction).

[4] *Ramate*—that is, "in her own self" (*svasmincvakrīrate*) (N): She shines. Hence She is also called Lalitā. "She who plays" Padma. Pr. says, "having passed beyond the worlds, She plays; hence She is called Lalitā." Beyond Shakti and Shiva there exist various manifestations of Parashakti and Sadāshiva, each in its own sphere. But Mahāshakti, who is Paramashiva, crossing all worlds, resides in the supreme sphere of *Mahākailāsa*. She it is who is known as Lalitā and Kāmeshvarī.

[5] Vishnu as Enemy of the Daitya Mura.

[6] Because He is born, He creates dependent on Bhagavatī. In the next verse the argument is: "Let Brahmā be not the creator; why not, then, Vishnu?" To which the answer is given of His dependence on Ananta.

3

Even Murāri in the blossom of whose navel lotus,
Brahmā was born—
Deeply sleeps upon his serpent bed[1] at the time of dissolution.
Therefore Ananta with his thousand hoods is His support.
How can He who is Himself supported
Be called a leader[2] in the creation of the world ?

4

Even the water of Ocean[3] which is a liquid substance
Cannot exist without a container ; therefore[4]
I take refuge with Her, the Mother of all beings,
Who exists in all things in the form of power.[5]

5

Brahmā in the lotus,
Seeing that the eyes of Vishnu were closed in deep slumber,[6]
Prayed to that Devī with whom I take shelter.[7]

[1] Vishnu reposes on the 1,000-headed Serpent Ananta.

[2] *Netra.*

[3] Which is again the support of Ananta.

[4] And that container requires a support. Therefore the *ādhāra-shakti* is the Mother of all. For this reason, in commencing any *pūjā*, the Adhārashakti is worshipped on account of Her being the supporter of all, and that Shakti is none but the Mother of all.

[5] *Shaktirūpā.*

[6] *Yoganidra*, the sleep of *pralaya*.

[7] That He might be roused from his sleep and take part in the cosmic process. Suta continues: "Having meditated upon Her who is *Māyā* and *Sagunā*, and giver of liberation and *Nirgunā*, I will tell you, O *munis*, the whole Purāna, which is the best and the most sacred Shrīmadbhāgavata of 18,000 Sanskrit Shlokas."

BHUBANESHVARĪ[1]

FROM THE TANTRASARA

1

Now I pray for the attainment of all blessings to Bhubaneshvarī,
The cause and Mother[3] of the world,
She whose form is that of the Shabdabrahman,[4]
And whose substance is bliss.

2

Thou art the primordial One,[5]
Mother of countless creatures,
Creatrix of the bodies[6] of the lotus-born,[7] Vishnu and Shiva.
Who creates, preserves, and destroys the three worlds.
O Mother! by hymning Thy praise I purify my speech.

3

O Daughter of the Mountain-King,[8]
Thou art the cause of the world-destroying energy of Shiva,[9]

[1] The Devī in her aspect as Lord and Ruler of the world.

[2] P. 567.

[3] *Ambikā.*

[4] *Sākshātshabdabrahmasvarupinī*: the "sound" or manifested Aparabrahman, as opposed to the absolute, the Parabrahman. The Devī and the Shabdabrahman are, in fact, one, though men speak of Her as His Shakti (power).

[5] Adyā.

[6] *Vapuhpratipādayitrī.* The Devas have bodies, subtle though they be, as the Shabdabrahman Himself has.

[7] Brahmā.

[8] Himavat, whose daughter, as Pārvvatī, the Devī was.

[9] For they derive their power from the Devī, the All-Mother, whose children they are, and who also manifests as their Spouse.

Who manifests in earth, water, fire, ether, the sacrificer, the sun and moon,[1]
And who destroyed the body of Manmatha.[2]

4

O Mother! men only worship the triple-streamed Gangā[3]
Because She shines in the matted hair of Shiva,[4]
Which has been purified
By the dust of Thy lotus feet.

5

As the moon[5] delights the white night lotus[6] and none other,
As the sun delights the day lotus[7] and none other,
As one particular thing only delights one other,
Thou, O Mother! delightest the whole universe by Thy glances.

6

Although Thou art the primordial cause of the world,
Yet art Thou ever youthful;
Although Thou art the Daughter of the Mountain-King,[8]
Yet art Thou full of tenderness.
Although Thou art the Mother of the Vedas,[9]

[1] These constitute the eight-fold forms (*ashtamūrti*) of Shiva, viz., Sarva, Bhava, Rudra, Ugraha, Bhīma, Pashupati, Ishāna, Mahadeva. [2] The Deva of Love (see p. 39, n. 3).

[3] *Trisrotah*, for there are three Ganges: the heavenly (Mandākinī), earthly (Alakanandā], and that of the nether world (Bhogavatī).

[4] As to the descent of Gangā into the *jata* of Shiva (see p. 125, n. 5).

[5] Literally Lord of *Kalā*. *Kalā* is a digit of which there are sixteen in the moon. The *amākalā* is that from which the nectar is distilled.

[6] *Kumundinī*, which blooms and opens at night.

[7] *Kamalinī*.

[8] Mountain (*Shaila*), which is that which is made of masses of stone (*Shilā*)—a rhetorical comparison between the hardness of stone and Her tenderness.

[9] *Trayī*. The whole Veda is so called because it consists of song, prose, and verse; or because the Rik, Yajus, and Sāma are alone referred to as Veda.

Yet they cannot describe Thee.[1]
Although men must meditate upon Thee,
Yet cannot their mind comprehend Thee.[2]

7

O Mother of the worlds !
Those who have reached that birth amongst men
Which is so difficult to attain,
And in that birth their full faculties,
Yet nathless do not worship Thee,
Such, though having ascended to the top of the stairs,
Nevertheless fall down again.[3]

8

O Bhavānī !
Such as worship Thee with fragrant flowers and sandal paste,
Ground with cool water[4] and powdered camphor,
Gain the sovereignty of the whole world.

9

O Mother ! like the sleeping King of serpents,[5]
Residing in the centre of the first lotus,[6]
Thou didst create the universe.

[1] *Cf.* verse 2 of Mahimnastava of Pushpadanta.

[2] Literally, "Though thou art to be meditated upon, thou dost not stay in the path of mind" (*cf.* Mahimnastava, *loc. cit*, and Shruti, which says, "*Yato vācho nivarttante aprāpya manasā saha.*")

[3] That is, as the subsequent fall makes the ascent useless, so human incarnation is without avail for those who, without excuse in such incarnation, do not worship the Devī.

[4] Kālidāsa in the Ritusanghara says that in the hot weather women should wear fine cloth, powder their hair with fragrant scent, and smear their breasts with sandal, ground with cool water.

[5] She as Kundalinī resembles a sleeping serpent with three and a half coils abiding in the *mulādhāra*.

[6] The *Mulādhāra chakra* (see last note).

Thou dost ascend like a streak of lightning,[1]
And attainest the ethereal region.[2]

10

Thy body, having been moistened with the nectar flowing from That,[3]
Thou dost again reach Thy abode[4] by that way.[5]
O Mother and Spouse of Maheshvara!
They in whose heart Thou glitterest are never reborn.

11

O Gaurī! with all my heart
I contemplate Thy form,
Beauteous of face,
With its weight of hanging hair,
With full breasts[6] and rounded slender waist,[7]
Holding in three hands a rosary,[8] a pitcher,[9] and book,
And with Thy fourth hand making the *jnānamudrā*.[10]

12

O Bhuvaneshvarī!
*Yogi*s who have restrained their senses
And have conquered the six enemies,[11]
In *yoga* with calm minds behold Thee

[1] *Vidyullatā balaya vibhramamudvahanti.* This is the sense of the passage which may literally mean that the Devī carries the beauty (*vibrahma*) of wristlets, like a streak of lightning, or "the Devī is sporting like a streak of lightning."

[2] *Khamasnuvānā.* Kham is here Shiva in the *Sahsarāra*, whither the Devī repairs when Her passion is aroused by the lightning of the *Kāmāgni* around Her fanned by the leftward revolution of the red *Kandarpavayu.*

[3] That is, the *Sahasrārapadma.*

[4] *Mulādhāra.*

[5] *Margenātena*—that is, the *nādi sushumnā.*

[6] *Apīvarastanatatīng.*

[7] *Tanuvrittamadhyāng.*

[8] *Japamāla*, with which *japa* or recitation of *mantra* is done.

[9] *Kalasa.*

[10] Literally, holding *chintā*, which is a name for the *jnana mudrā*, or manual gesture so called.

[11] The six sins (see p. 22, n. 3).

Holding noose and a goad,[1]
And making the *vara* and *abhaya mudrās*.[2]

13

Thou art Lakshmī,
Rivalling the lustre of molten gold,
Holding two lotuses in two of Thy hands,
And with the other two making the gestures which grant boons and dispel fear.[3]
Four elephants holding jars (in their trunks),
Sprinkle Thy head with nectar.[4]

14

O Bhavānī ! Thou art Durgā,[5] seated on a lion,
Of the colour of *durvā* grass,[6]
Holding in Thy eight hands various kinds of dreadful weapons,
And destroying the enemies of the immortals.[7]

[1] See p. 28, n. 9.

[2] That is, the gestures (*Mudrā*) which grant boons and dispel fear. In the first the hand is held horizontally, the palm open, the fingers close to each other, and the thumb across the palm and touching the root of the third finger. The second is the same, but the hand is held upwards vertically, the palm being shown to the spectator.

[3] That is, the *vara* and *abhaya mudrās*, *ante*.

[4] In this form the Devī is represented as being surrounded by four elephants, which pour nectar over her from jars held in their trunks.

[5] One of the names of Bhubaneswarī (see p. 171 of Prosanna Kumar Shastri's " Dashamahāvidyā ").

[6] Of a dark green. It is not clear why this colour is here mentioned, as the colour of Durgā is a golden yellow. It is, however, the colour of other forms, which are those of the one and the same Devī. Thus the colour of Kālī is that of *anjana* (black, collyrium), Tārā is *nīlā* (dark blue), Mātanginī is *asitā* (black) or *shyāmāngī* (dark green). The hue of Shorashī (Shrī) is that of the rising sun (*bālārkākanti*), as it is that of Bhubaneshvarī (*uddaddinakaradyuti*). The colour of Bhairavī is said to be that of a thousand rising suns ; of Chhinnamastā that of a million suns ; Dhumāvatī is of an ashen colour (*vivarnā*) ; Bagalāmukhī is all yellow (*pitavarnā*), and Kamalā is said to be like lightning (*saudāminīsannibhā*)—see Prosanna Kumar Shastri's " Dashamahāvidyā ".

[7] The Daityas enemies of the Devas, whose Protectress the Devī is.

15

I remember again and again the dark[1] primeval Devī[2]
swayed with passion,[3]
Her beauteous face heated and moist with the sweat (of
amorous play),[4]
Bearing a necklace of *Ganjā* berries,[5] and clad with leaves.

16

O Spouse of Shrikantha,[6]
I place on my head Thy blue lotus feet,
Which are followed by[7] the Vedas,
As swans are lured by the tinkling sound of an anklet.

17

O Bhāvanī ! I worship thy body from ankle to knee,[8]
Upon which the bull-bannered one[9] gazes with great love,
And who, as if not satiated by looking thereon with two
eyes,
Has yet made for himself a third.[10]

[1] *Asitakānti.* It is difficult to arrive at English translations for same Sanskrit words of colour. Mātanginī here referred to is also spoken of as *shyāmāngī* or dark green; and dark green and dark blue seem also to be used interchangeably.

[2] Mātanginī, one of the *Dashamahāvidyā.*

[3] *Anangatantrām*—influenced or swayed by Ananga ("the bodiless one"), a name of the Hindu God of Love, Kāma.

[4] *Avirnidāsha jalashikharashobhivaktrām.* The cause is shown in the preceding line—play and union with her Lord.

[5] Red and black berries used as goldsmiths' weights.

[6] Shiva, the "beautiful throated," also called Shitikantha ("peacock-throated"), from the colouring caused by His drinking the venom which arose at the churning of the ocean.

[7] *Anugamyamānau*—that is, the Vedas worship and adore Her.

[8] *Janghā cf.* Lalitāsahasranāma, verse 18, where the Devī's calves are compared to "the sapphire-studded quiver of the God of Love, with rounded ankles and instep arched like the back of a tortoise."

[9] Shiva, also called *Brishaddhvaja.*

[10] Shiva is always represented with three eyes, the third being the eye of wisdom, which in man opens on the realization of divinity.

18

I call to mind thy two thighs,[1]
Which humble the pride of the trunk of an elephant,
And surpass the plaintain-tree in thickness and tenderness.[2]
O Mother ! youth[3] has fashioned those thighs
That they may support as two pillars the weight of thy (great) hips.[4]

19

Looking at thy waist,[5] it would seem as if it had been absorbed
And become the great bulk of thy breasts and hips.[6]
By the youth[7] which clothes the body with hair,[8]
May it ever be resplendent in my heart !

20

O Devī ! may I never forget thy navel,[9]
As it were a secure inviolate pool,[10]
Given to Thee by Thy blooming youth.

[1] *Uru* (*cf.* Lalitāsahasranama, verse 17. "The symmetry and smoothness of Her thighs are known only to Kāmesha (Shiva). Her knees shine like jewelled discs."

[2] *Cf.* First Canto of Kālidāsa's Kumāra Sambhavam.

[3] *Madhyamenabayasā.*

[4] *Shroni.*

[5] *Murtirmadhyastava.*

[6] *Shronyaustanauchayugapat prathayishyatochchairbālvāt parena bayasā parihristasārah*—that is, the waist is so slender and the breasts and hips so heavy that it would seem that the greater part of the body, which goes to the making of the waist, had been taken away and put into the breasts and hips, and formed their bulk.

[7] *Bālyātparenabayasā.* Literally the age which follows childhood, which is the cause of these changes in woman's body.

[8] *Romāvalivilāsitena,* which appears with puberty (*cf.* verse 15 of the Lalitā).

[9] *Nābhi,* which also means any navel-like cavity.

[10] *Pallalamapradhrishyam* — from all but Shiva: a similar idea to that of verse 17 of the Lalitā, where it is said that the beauty of the Devi's thighs are known only to Her Lord Kāmesha (Shiva).

Filled with the liquid beauty[1] of the beloved of Smara,[2]
He who was fearful of the fire from the eyes of Hara.[3]

21

Thy two lotus-like breasts, smeared with sandal,
Which bear ashes telling of Shiva's embrace,[4]
Call to mind the vermilion-painted temples moist with ichor[5]
Of some (impassioned) elephant
Rising from his bath in waters,
Flicked with foam.[6]

22

O Mother! Thy two arms, beauteous with the water
Dripping from Thy body bathed from neck to throat,
Seem to have been formed by the crocodile-bannered One,[7]
As long nooses wherewith to hold the throat of his enemy[8] (Shiva).
May I never forget them!

[1] *Lāvanyavāribharitāng*.

[2] That is, Rati, Spouse of Kāma or Smara, the God of Love, son of Krishnā and Rukminī. The son of Kāma is Aniruddha, and his companion is Vasanta, the spring. He is armed with a bow-and-arrows, the bow-string being a line of bees, and the arrows flowers of different plants.

[3] When the Devas desired a commander for their forces in their war with Tāraka, they sought the aid of Kāma in drawing Shiva towards Pārvatī, whose issue alone could destroy the demon. Kāma undertook the mission, and shot his arrows of love at Shiva, when the latter was doing *tapas*. Shiva, however, who was offended at this disturbance of his devotions, burnt Kāma down with a flash from the fire of His third eye. Subsequently Kāma was reborn in the form of Pradyumna at the request of Rati.

[4] For Shiva's body is covered with ashes.

[5] *Samadasyakumbhau*, the ichor which exudes from the temples of elephants in rut.

[6] The ashes are thus compared to foam, and the sandal paste to the vermilion with which the temples and foreheads of fine elephants are painted.

[7] That is, Kāma, the God of Love.

[8] For Shiva burnt him (see *ante* n. 3). The Devī's arms embrace the neck of Shiva.

23

O Daughter of the Mountain-King,
Again and again have I looked upon Thy shapely neck,
Which has stolen the beauty of a well-formed shell,
And is adorning with pleasing necklace and many another ornament;
Yet am I never satiated.

24

O Mother! he has not been born in vain[1]
Who oft calls to his mind
Thy face, with its large round eyes and noble brow,
Its radiant cheeks and smile,
The high, straight nose,
And lips red as the *bimba* fruit.[2]

25

Whoever, O Devī! contemplates upon Thy wealth of hair,
Lit by the crescent moon,[3]
Resembling a swarm of bees hovering over fragrant flowers,
Is freed of the ancient fetters which bind him to the world.[4]

26

The mortal who in this world
Devoutly from his heart reads this hymn,
Sweet to the ears of the wise,
Attains for ever all wealth in the form of that Lakshmī
Who attends the crowned kings who are prostrate at Her feet.

[1] *Sa eva jātah*. Literally, "He is indeed born." His birth is fruitful.

[2] The fruit of a tree called *tyālākucho* in Bengali, which, when ripe, is very red, and to which the lips of young women are often compared (*cf.* Meghaduta, verse 2, "*Pakvabimbādharosthī*").

[3] The Devī bears the crescent moon on her head as does Shiva.

[4] *Tasya svayam galati Devī purānapāshā*—that is, he is freed of rebirth, the fruit of *Karma*. Here commences the *phala* portion of the *stotra* (see p 108, n. 2).

GANGĀ

(GANGĀSHTAKAM)

By SHANGKARĀCHĀRYYA

1

O BHAGAVATĪ GANGA ![1]
Thou art the playful garland on the head of Hara ;[2]
Such as but touch a drop of the spray of Thy waters
Recline on the lap of the fan-holding women of the city of the immortals.[3]
Freed of the fear arising from the sinful Kali age.[4]

2

(O Devī Gangā !) may you purify us,
Thou who separateth the earth from Heaven.[5]
Gladdening the creeper-like matted hair on the head of Harā,[6]
Descending from the region of heaven,
Oozing from out the cave of the golden mountain,[7]
Falling upon the surface of the earth,
Purifier (as the River Mandākinī) of the city of the Devas,
Who art the powerful Destructress of the multitude of men's sins.

[1] The River Ganges, in whom the Devī manifests.
[2] Shiva. The Ganges in its descent from heaven at the call of Bhagīratha was caught in the matted hair of Shiva.
[3] *Amarāvatī*. The city of Indra.
[4] Kaliyuga. The fourth, and, according to orthodox views, the present age, marked by the prevalence of sin.
[5] By the celestial Ganges called Mandākinī.
[6] See note 2 *ante*.
[7] Sumeru.

3

The trunks of elephants and their young make play with
Thy waters,
Fragrant with ichor-maddened swarms of bees,
Trickling from the temples of elephants bathing therein.
Thy stream is browned with the sandal paste
Dropping from the breasts of Siddha women[1] who bathe
therein,
And nigh the river bank Thy water is strewn with *Kusha*[2]
grass and flowers,
There thrown by sages[3] at morn and even.[4]
May the water of the Ganges protect us!

4

This divine sin-destroying Bhāgīrathī[5] now on earth
Was in the beginning water in the vessel[6] of the Primeval
Grandfather.[7]
Then it was pure water from the feet of the Lord (Vishnu),
Who sleeps on the serpent.[8]
Again it was the gem adorning the matted hair of
Shiva.[9]
And, lastly, the daughter of the great sage Jahnu.[10]

[1] Siddhas are celestial spirit (*devayoni*) of great purity.

[2] A species of grass used in worship.

[3] *Munis*.

[4] The flower and grass is thrown by them when they worship the Ganges in the morning and evening.

[5] Gangā is called Bhāgīrathī, because She was brought down from heaven by the prayer of Bhāgīratha, son of Dilipa of the solar race, in order to secure heavenly bliss for his kinsmen.

[6] *Kamandalu*, a gourd-shaped vessel used by ascetics.

[7] *Pitāmaha*. Brahmā is so called.

[8] The thousand-headed serpent Ananta Deva (see Vishnu Purānā).

[9] *Ante* p. 41, n. 2.

[10] Hence the river is called Jāhnavī. The verse speaks of the stages of the descent of the heavenly stream. *Rishi* Jahnu swallowed the Ganges, and then, at the prayer of Bhāgīratha, he let it issue from his thigh. The Ganges is called his daughter as She issued from him (see Rāmāyana and *post* p. 125, n. 5).

5

May the entrancing[1] Gangā falling on the matted hair[2] of Hara,[3]
Descending from the Lord of Mountains,
Moving sinuously like a serpent to the ocean,
Flowing by the city of Kāshī,[4]
Dispeller of countless worldly fears,[5]
Saviour of those who bathe in Her waters,
Be ever victorious.

6

How can he who has seen Thy wave be bound by illusion?
To him who has drunk of Thy water thou givest a dwelling in the city of the yellow-clad Deva.[6]
O Gangā! what time the bodies of those who assume body[7] fall on Thy lap,[8]
For such, O Mother,[9] even Shatakrita's[10] grandeur[11] is but a small thing.

7

O Bhagavatī![12] on Thy bank I drink Thy water only.
I worship Krishna, all thirst for worldly enjoyment having gone.
Destroyer of all sin, Whose companionship is the stairway to Heaven,[13]

[1] *Manohārinī* ("mind stealer").
[2] Shiva, like the ascetics, wears a coil of matted hair (*Jala*).
[3] Shiva.
[4] Benares, through which the Ganges flows.
[5] Fearlessness is the special gift of the Devī. The Mārkandeya Purānā says: "When You are remembered in times of difficulty, You take away all fear of all beings." She is *Bhayāpahā* (remover of fear); for Shruti says ("Tai. Up." ii. 9, 1): "By knowing the bliss of that Brahman none fear anything."
[6] That is, Vishnu, who is clad in yellow, and whose city is His heaven (*Vaikuntha*).
[7] Men.
[8] That is, when in death, they are thrown into the Ganges.
[9] The Devī is the Holy Mother (*Shrimātā*), the first of Her names.
[10] Indra, King of the celestials.
[11] *Pada* or portion.
[12] Feminine of Bhagavan, a term applied to God, and which means He who possesses *Bhaga*.
[13] *Svarga*.

O Devī! Gangā of lightsome, tremulous wave,
Be gracious to me.

8

O Mother! O Spouse of Shambhu![1]
Who art ever associated with Shambhu
At death, upon Thy banks, with my hands folded upon my head,
Remembering Thy name and the feet of Nārāyana,[2]
May my devotion to Hara and Hari[3] ever endure
At the time of the festival of life's departure![4]

He who of pure mind made this sacred eight-versed hymn to Gangā
Will be wholly released of all sin
And will go the region of Vishnu.[5]

[1] Shiva. [2] Vishnu. [3] Vishnu and Shiva.
[4] Death (*prānaprayānotsava*), for it is the entrance to heavenly bliss. [5] *Vaikuntha* (see p. 43, n. 6).

AMBIKA[1]

(ELEVENTH MĀHĀTMYA OF CHANDĪ)[2]

1

Devi, Thou who removeth the pain of Thy suppliants,[3]
Be gracious. Be gracious, O Mother of the world!
Be gracious, O Queen of the universe!
Protect the universe.
Thou art, O Devī! the Ishvarī of all moving and unmoving
things.[4]

2

Thou art the only support of the world,
Because Thou wert in the form of earth.
By Thee who existed in the form of water
Is the whole universe pervaded.
Thou art Her whose powers are unsurpassed.

3

Thou art the Vaishnavī Shakti[5] of eternal power;
Thou art the seed of the universe,
And the supreme *Māyā*.
All this universe has been bewitched by Thee.
Thou, when pleased, art the cause of salvation to
men.

[1] Mother.
[2] When the great Lord of the Asuras was slain by the Devī, Indra and other Devas (Agni at their head), with shining faces, offered praise to Kātyāyanī, because of the fulfilment of their desire.
[3] Literally, "Those who come to take shelter with Her."
[4] That is, the organic and inorganic world.
[5] The energy of Vishnu, the sustaining power of the Universe.

4

All sciences are parts of Thee,
As also all women without exception[1] throughout the world.[2]
By Thee alone, O Mother! is the universe filled.
How can we praise Thee?
Art thou not beyond all praise of highest speech?

5

When,[3] O Devī![4] being in the form of the universe,
And bestowing heaven[5] and liberation,[6]
Thou art worshipped,
What words, howsoever sublime, suffice for Thy praise?

6

O Thou who existeth in the form of *buddhi*[7]
In the heart of all beings,
Who art Giver of heaven and liberation—
O Devī Nārāyanī! [8] salutation to Thee.

7

In the form of moments, minutes, and other fractions of time,
Thou art the cause of (worldly) change.

[1] *Sakalā*. Nagoji Bhatta is not happy in his Commentary when he says that *sakalā* here means "endowed with the sixty-four arts" (*kalā*), such as dancing, music, painting, literature, acting, etc., and who are devoted to their husbands modest, etc. The Devī is not, according to this noble line, in these only, but in all women, however ignorant of the "arts" or low born they may be.

[2] *Vidyāh samastāstavadevi bhedāh.*
Striyah samastāh sakalā jagatsu.

The Devībhāshyam of Panchānana Tarkaratna translates the verse as, "All sciences, all things (*bhedāh*), and all women are of Thee."

[3] The verse here changes from *upendra vajrā* to *anustup* metre.

[4] That is, She who is, as Nagoji says, of a shining nature (*dyotanashīlā*). [5] *Svarga*. [6] *Mukti*.

[7] That is, *nischayātmakamjnanam*.

[8] For she is the support of all beings; *fem.* of Nārāyana, a name of Vishnu.

At the time of the dissolution of the universe
Thou art all-powerful.[1]
Nārāyanī, all reverence to Thee.

8

O Auspicious One ! auspicious with all auspiciousness,
Accomplisher of all successful things,
Giver of refuge, Three-eyed one ;[2]
O Gaurī ![3] O Nārāyanī ! all reverence to Thee.

9

O Eternal One ! who art the energy[4]
Of creation, maintenance, and destruction ;
Who art the abode of the qualities,[5]
And are yet beyond them—[6]
O Nārāyanī ! all reverence to Thee.

10

O Thou who ever savest those in poverty and pain,
Who take shelter with Thee !
O Remover of the pains of all !
Nārāyanī, all reverence to Thee.

11

Rider in an aerial car yoked with swans,[7]
Who assumed the form of Brāhmanī,[8]

[1] For She is in the form of time.

[2] As is Her Spouse Shiva with his third eye of wisdom.

[3] Either as Nāgoji says "white Devī," or the Devī of that name, who issued from the body of Mahādevī.

[4] The commentator says "that She is the possessor of it "(*shakti*) ; but there is in reality no difference between *shakti* and the possessor of *shakti*, though human understanding and speech may make such difference.

[5] The *gunas*—the three *sattva*, *rājas*, and *tamas*, and their derivatives, the *Tattwas*.

[6] Nāgoji says that *gunāshraye gunamaye*=*gunāshraye agunamaye*. Though the *gunas* inhere in Her, She is not as is the *jīva*, affected by them.

[7] See next note.

[8] Shakti, or energy of Brahmā, whose vehicle (*vāhana*) is a swan (*hangsa*), or flamingo, as it is variously rendered.

Who sprinklest water in which *kusha* grass[1] is steeped[2]—
Nārāyanī, all reverence to Thee.

12

Who holdeth trident, moon, and serpent,[3]
Riding on a great bull[4]
In the form of Maheshvarī[5]—
Nārāyanī, all reverence to Thee.

13

Who art attended by fowl and peacock,[6]
O faultless One!
Who holdeth a great *shakti*-weapon,[7]
And existeth in the form of Kaumārī[8]—
Nārāyanī, all reverence to Thee.

14

Who holdeth Thy great implements,
Which are the conch, discus, mace, and bow;
Who art in the form of Vaishnavī,[9]
Be gracious.
Nārāyanī, all reverence to Thee.

15

Who holdeth the formidable discus,
And hast uplifted the earth with Thy tushes[10]—

[1] Grass used in *pitri kriyā* and *agni kriyā*.

[2] As Brahmā does with the holy water (*shāntijalam*) from his pot called *kamandalu*.

[3] Associated with Shiva.

[4] The *vāhana* of Shiva.

[5] Shakti, or energy of Maheshvara or Shiva.

[6] Both the cock and peacock are said in the Mahābharata to be the *vāhana* of Kārtikeya. Gopal Chakravarti renders it, however, as "the best of peacocks."

[7] A kind of missile, dart spear, lance, or pike.

[8] The Shakti of Kumāra, or Kārttikeya, son of Shiva and Pārvvati and Commander of the celestial hosts.

[9] The Shakti of Vishnu, who holds the conch, discus (chakra), etc.

[10] See note 1 on page 49.

O auspicious One! in the form of a boar[1]—
Nārāyanī, all reverence to Thee.

16

O Thou who in the fierce man-lion form[2]
Didst put forth effort to slay the Daityas,
And who hast delivered the three worlds—
Nārāyanī, all reverence to Thee.

17

Who weareth a diadem and beareth a great thunderbolt,
Who dazzles with Thy thousand eyes,[3]
Destructress of the life of Vritra,[4]
Who art Aindrī,[5]
Nārāyanī, all reverence to Thee.

18

Who art in the form of Shivadūtī,[6]
Destructress of the great host of the Daityas,
Of terrible form and loud and terrible voice—
Nārāyanī, all reverence to Thee.

19

Whose visage is formidable with its teeth,
Adorned with a garland of severed heads—

[1] Vishnu, in His boar-incarnation, uplifted on His tushes the world which had been submerged in the waters.

[2] As Shakti of Vishnu in the *nrisingha* incarnation, in which He slew the Daitya Hiranyakashipu.

[3] The Devī is here invoked as Aindrī the shakti, of Indra, who is crowned, and whose weapon, like that of Jupiter, is the thunderbolt. and who has a thousand eyes.

[4] An Asura slain by Indra. [5] See note 3, *ante*.

[6] The Devī is known as Shivadūtī, because Shiva was engaged by Her as messenger to Shumbha and Nishumbha

yatoniyukto dautyena tayā devyā shivah svayam
shivadūtīti lokesmingstatah sā khyatim āgatā.

Chandī, eighth Māhātmya.

O Chāmuṇdā ![1] destructress of Munda[2]—
Nārāyaṇī, all reverence to Thee.

20

Lakshmī, modesty, great knowledge,[3]
Faith (in *shāstras*), nourishment, *svadhā* ;[4]
Truth, permanent and unchangeable ;
Great night of dissolution, great nescience[5]—
Nārāyaṇī, all reverence to Thee.

21

Understanding,[6] Sarasvatī, the Best of all.
All powers [7] Spouse of Babhru,[8] Dark One,[9]
Primeval Shakti.[10] Be gracious, O Lady !
Nārāyāṇī, all reverence to Thee.

Who art in the form of all things,
Controller of all ; who hast all power ;

[1] Devi is so called because She slew the Asuras Chanda and Munda (see verse 25, chap. vii. of Chandī).

[2] *Mundamathane* ; not as one translation of the Chandi has it, "who grindest shaven heads."

[3] That is, as Nagoji says, the knowledge pertaining to the *Ātman* (*adhyātmavidyā*) contained in the Upanishads; not "wide knowledge," as last-mentioned translator renders it.

[4] *Mantra* of *Pitris*.

[5] For Devī is both *vidyā* (knowledge) and *avidyā* (nescience), or *Prakriti*.

[6] *Medhā*, which Nagoji says=*dhāraṇāvatī buddhi*, or firm, steady, concentrated *buddhi*.

[7] *Bhūti*, which ordinarily means wealth=here, according to Gopal Chakravarti, *aishvaryyarūpinī*—that is, the eight *siddhi* ; or, according to Nagoji, it is *sattvapradhāna* ("greatly excelling in *sattva guna*").

[8] A name of Shiva, Vishnu, or Fire. According to Nagoji the *rajo-guna shakti* is here indicated.

[9] *Tāmasī*— that is, *tamogunayuktā*.

[10] *Niyate*, which ordinarily means fate (*adrishta*) ; but here denotes, according to Nagoji, the *Mūlashakti*, the root or primeval Shakti. It does not mean, as stated in the last-mentioned translation, "O self-controlled Queen !" In the case of the Devī there is no self to be controlled. She controls others, not Herself.

From the cause of all fear protect us, O Devi!
O Devī Durgā! reverence to Thee.

23

Beautiful is Thy face adorned with three eyes.
Guard us from all (formidable) beings.
O Katyāyani![1]
Reverence to Thee.

24

May Thy trident most formidable with flame,
Slayer of countless Asuras,
Protect us from fear.
O Bhadrakālī![2]
Reverence to Thee.

25

May Thy bell which destroys the power of Daityas,
Filling the world with its sound,
Guard us from sin,
As a mother[3] protects her children!

26

May Thy sword glittering in Thy hands,
Besmeared with the blood and fat of Asuras as with mire,
Be for our welfare!
O Chandikā! to Thee we bow.

27

Thou, when gratified, dost destroy all forms of disease;
But if displeased, Thou dost destroy all longed-for desires.

[1] According to Gopal, the Devī is so called because She was born in the hermitage of the *Muni* Kātyayana, but the Vedantists say that *Kātya* is he who is devoted to the Brahman (*brahmanishta*), and She who is attained by them is Kātyāyanī.

[2] Auspicious Kālī.

[3] *Anah.*

Such as take shelter with Thee need fear no danger,
Since they become verily a refuge to themselves.[1]

28

O Mother, who hast shown Thyself in many forms,
Who else than Thee is able to achieve
That destruction of the great Asuras,
Enemies of righteousness,[2]
Which Thou hast wrought to-day.

29

In the sciences,[3] in all scriptures,[4] and in the great
sayings,[5]
Which are the lamp of knowledge,[6]
Who else is there but Thee
Who makes this universe again and again[7] revolve
In the pit[8] of delusion[9] steeped in darkness.

30

Where there are Rākshasas[10] and greatly poisonous serpents?
Where there are (armed) enemies;
Where there are highway robbers;

[1] As Gopal says, even Rajahs, not to mention others, become the slaves of such an one.

[2] *Dharmma*.

[3] There are fourteen kinds of *vidya*—viz., four Veda, six Anga, Mimānsa, Nyāya, Dharmmashāstra, Purānā. Gopal says *vidyā* and *upavidyā*, such as Indrajāla, Gārudakadyāh, Dhanurvidyā, etc.

[4] *Shāstra*—that is, *tarka* (logic), *nīti*, etc.

[5] Literally; the "first sayings"—that is, Veda or the Karmakānda.

[6] *Viveka*=*jnāna* (Gopal).

[7] *Atīva*.

[8] The reference is to the *sangsāra*. It is a "pit," for men fall into it; and it is "dark," for it obstructs knowledge.

[9] *Mamatvam*, which Gopal defines as *asvakīye svakiyatvābhimānah*—the sense of ownness in respect of a thing not one's own—*e.g.*, to take the body to be the self; to think I am white, I am tall, etc.

[10] Demonic beings.

Where there is the forest and ocean[1] fire,
There abiding,[2] Thou dost guard the universe.

31

Queen of the universe art Thou and its guardian ;
In the form of the universe Thou art its maintainer.
By the Lords[3] of the universe art Thou worshipped.
They, its supporters, have great devotion to Thee.[4]

32

O Devī ! be gracious ;
Ever protect us from the fear of enemies
As Thou hast just now saved us by the slaughter of the Asuras.
Make cease at once the sins of the whole world
And the great dangers which come of all portents.[5]

33

O Devī ! who takest away the afflictions of the universe.
Be gracious to us who make obeisance to Thee.
O Thou who art worthy of all praise,
Grant boons to the dwellers in the three[6] worlds.[7]

[1] That is, the submarine fire.

[2] Because She pervades all things.

[3] Indra, Brahmā, etc.

[4] Gopāla Chakravartī renders it : " Those who are devoted to Thee are themselves worshipped — even by Indra, Brahmā, etc., the Lords of the Universe — therefore Thou art the supporter of the universe."

[5] Unusual phenomena, such as earthquakes, comets, hurricanes, etc.

[6] *Bhuh, bhuvah, svah* (see p. 70, note 5).

[7] Then Devī said : " Now I bestow a boon, O Devas " (Chandī).

ĀDYAKĀLĪ

(ADYAKALĪSVARŪPASTOTRAM)[1]

FROM THE MAHĀNIRVĀNA TANTRA

1. *HRĪNG*,[2] O destroyer of time ![3]
2. *SHRĪNG*,[4] O terrific one ![5]
3. *KRĪNG*,[6] Thou who art beneficent.[7]
4. Possessor of all the arts.[8]
5. Thou art Kamalā.[9]
6. Destroyer of the pride of the Kali Age,[10]

[1] From the Mahānirvāna Tantra, Seventh Ullāsa, verses 12 *et seq.* This hymn to the primordial Kālī contains a hundred of her names all beginning with "K." Thus Kālī, Karālī, Kalyānī, Kalāvatī, Kamalā, Kalidarpaghni, Kaparddīshakripanvitā, etc. *Kadi* is that which has "Ka" in the beginning. In the Tantrarāja Devī says to Shiva: "The syllable 'Ka' is in Thy form, and that Shakti confers all *siddhis*" (see Lalitā Sahasranāma, where a number of the following names occur). [2] The *Māyāvīja* (see Fifth *Ullāsa*, verse 10).

[3] Kālī (see Fourth Ullasa, verses 30 *et seq.*). She is thus called *Kālakarshinī*.

[4] *Vīja* of Laksmi, Devī of prosperity or beauty. [5] Karālī.

[6] The Vījābhidāna says *Ka* = Kālī *Ra* = Brahmā *I* = Mahāmayā. The half-circle of *chandravindu* is the universal Mother, and the point is the destroyer of misery.

[7] Kalyānī, or She who bestows peace and happiness (see the Lalitā, verse 73). According to the Padmapurāna, Devī is worshipped as Kalyānī in the Malaya mountains.

[8] Kalāvatī (see the Lalitā, verse 74). The *Kalā*, or arts, are sixty-four in number. The Shakti should always be *Kalāvatī*. Devī is also called *Kalāmālā*, or garland of the arts. Kalāvatī may also mean possessed of all parts complete.

[9] A name of Lakshmī-Devī is Kamalā, for She is all Shaktis. In verse 73 of the Lalitā, Devī is called Kāmakalārūpā, on which Bhāskararāya says that there are three *vindus* and the *hārdakala*. The first *vindu* is called Kāma, and the last Kalā; but according to the rule *pratyāhāra*, Kāmalā includes all four. Kālikā Purāna, says Devī, is alone indicated by Kāma. [10] Kalidarpaghnī.

7. Who art kind to him of the matted hair,[1]
8. Devourer of Him who devours,[2]
9. Mother of Time [3]
10. Thou art brilliant as the fires of the final dissolution.[4]
11. Spouse of Him of the matted hair.[5]
12. O Thou of formidable countenance [6]
13. Ocean of the nectar of compassion,[7]
14. Merciful,[8]
15. Vessel of mercy,[9]
16. Whose mercy is without limit,[10]
17. Who art attainable alone by Thy mercy,[11]
18. Who art fire [12]
19. Tawny,[13]
20. Black of hue,[14]
21. Thou who increaseth the joy of the Lord of creation,[15]
22. Night of darkness,[16]
23. In the form of desire,[17]

[1] Kappardīshakripanvitā *Kapardīsha* is a title of Shiva derived from his matted hair.

[2] Kālikā, because She devours Shiva as Mahākāla (see Mahānirvāna Tantra, Fourth *Ullāsa*, verse 31).

[3] Kālamātā. [4] Kālānalasamadyuti.

[5] Kapardinī. spouse of Shiva, called *Kapardi* from his matted hair (see Lalitā, verse 151). The Vishva says that *Kaparda* means the matted hair of Shiva and the cowdung cakes. When Shiva incarnated, as Mailāra, his spouse was decked with a garland of cowdung cakes.

[6] Karālāsyā. [7] Karunāmritasāgarā (see Lalitā, verse 73).

[8] Kripāmayī. [9] Kripādhārā.

[10] Kripāpārā. [11] Kripāgamā.

[12] Krishānu. *Krishanuretas* is an epithet of Shiva whose male seed is fire. [13] Kapilā. [14] Krishnā.

[15] Krishnānandavivardhinī. Krishna is here the supreme Lord.

[16] Kālarātrī. The Lalitā, verse 101, speaks of the Devī as attended by hosts of Shaktis, Kālarātrī, and others—that is, the twelve Shaktis from Kālarātrī to Tankārī, one in each petal of the *anahāta padma*. The Varāha Purāna says that Raudrī, who was born from darkness and went to the Blue Mountain to perform penance (the Shakti causing destruction) is called Kālarātrī.

[17] Kāmarupā (*ibid.*, verse 73), Kalika Purāna), says that Devī is called Kāma because She came to the secret place in the Blue peak of the great mountain (Kāilāsa) along with Shiva, for the sake of

24. Yet liberator from the bonds of desire,[1]
25. Thou who art dark as a bank of cloud,[2]
26. And bearest the crescent moon,[3]
27. Destructress of sin in the Kali Age,[4]
28. Thou who art pleased by the worship of virgins,[5]
29. Thou who art the refuge of the worshippers of virgins,[6]
30. Who art pleased by the feasting of virgins,[7]
31. And who art in the form of the virgin,[8]
32. Thou who wanderest in the Kadamba forest,[9]
33. Who art pleased with the flowers of the Kadamba forest,[10]
34. Who hast Thy abode in the Kadamba forest,[11]

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desire, and because She fulfils desires and destroys and restores the body of Kāma.

[1] Kāmapāshavimochinī.

[2] Kādambinī. In the heat of India the rain-cloud is welcome, and in some of Her forms She is dark.

[3] Kalādharā.

[4] Kalikalmashanāshinī (see Lalitā, verse 113). Kurma Purāna says that the repetition of the names of Devī destroys the multitude of sins in the Kali Age.

[5] Kumārīpūjanapritā. The *Kumārī pūjā*, or worship of virgins, is a *pūjā* common in Bengal. The worship is by men, whereas the *sadhavapūjā*, or worship of married women, is done by women. Or Kumārī may directly refer to the Devī Herself. She is known as the unmarried Kumārī. A *sutra* of the Shiva Sutras runs *Ichchāshaktih Umā kumārī.* The energy of desire is Umā, the unmarried. Bhāskararāya (Commentary, Lalitā, verses 25, 40) says: "As play She creates the universe, hence She is Kumārī, or She destroys (*mārayate*) the ground (*ku*) of the great illusion. Hence She is Kumārī; Kumārī is the enjoyer and not to be enjoyed, as She is one with the *Yogi*, the enjoyer.

[6] Kumārī pūjakālayā, or " who art the refuge of such worshippers."

[7] Kumārībhojanānanda. The *Kumārīs* are feasted at the *Kumārī pūjā.*

Kumārīrūpadhārinī. So a very young marriageable girl is called Gauri.

[9] Kadambavanasanchārā (see p. 25, note 2).

[10] Kadambapushpasantoshā (see Lalitā, verse 73).

[11] Kadambavanavāsinī (see the Lalitā, verse 23). The palace of *Chintāmani* is surrounded by a gallery of gems (*manimandapa*). Around this is the grove of Kadamba trees, which in the Purānās are said to be seven yoganas in height in the space between the walls of gold and silver. The Bhairavayāmala says the abode of Vindu is the ocean of

35. Who wearest a garland of Kadamba flowers,[1]
36. Thou who art youthful,[2]
37. Who hath a soft low voice,[3]
38. Whose voice is sweet as the cry of a *Chakravaka* bird,[4]
39. Who drinkest *Kādambāri* wine,[5]
40. And art pleased with the *Kādambāri* wine,[6]
41. And whose cup is a skull,[7]
42. Who wearest a garland of bones,[8]
43. Who art pleased with the lotus,[9]
44. And who art seated on the lotus,[10]
45. Who abidest in the centre of the lotus,[11]
46. Whom the fragrance of the lotus pleases,[12]
47. Who movest with the swaying gait of a *hangsa* ;[13]

nectar. The five *yonis*—that is, the five *shakti* angles in the *shrichakra* —are the divine trees. There is the grove of *Nīpa* trees. Within that is the gallery of gems. Within that is the palace of *Chintāmani*.

[1] Kadambapushpamālinī. The Lalitā, verse 8, speaks of Devī as decked above her ears with clusters of Kadamba flowers.

[2] Kishorī.

[3] Kalakanthā. Devī is also called Kalakanthī, or wife of Kalakantha, a name of Shiva whose throat was coloured by the poison he swallowed at the churning of the ocean. According to Devī Purāna, Kalakantha was worshipped at Kālanjara.

[4] Kalanādaninādinī. Water-birds which sing to one another at night—the male to the female and the latter to the male—sitting on opposite banks of the river. Their passionate devotion is often alluded to by the poets.

[5] Kādambarīpānaratā.

[6] Kādambarīpriyā. *Kādambāri* is mead. Bhāskararāya (Commentary, Lalitā), dealing with the Tripura Upanishad, which prescribes that mead, fish, flesh, and cooked cereals should be offered to the Devatā, says that it enjoins those who are allowed to take wine, flesh, etc., that they should do so after first dedicating them to the Brahman, and minimize the habit by gradation (see the same idea expressed in Manu v., 56, Bhag Pr. XI., 5-11).

[7] Kapālapātraniratā.

[8] Kangkālamālyadhārini.

[9] Kamalāsanasantushtā.

[10] Kamalāsanavāsinī.

[11] Kamalālayamadhyasthā.

[12] Kamalāmodamodinī.

[13] Kalahangsagatī. *Hangsa* is variously translated goose, swan, flamingo. A swaying waddle like that of a duck is admired. As the swans live in the celestial lake called Mānasa, so She lives in the minds (*mānasa*) of Her devotees.

48. Destroyer of fear,[1]
49. Who assumeth all forms at will,[2]
50. Whose abode is at Kāmarūpa,[3]
51. Whoever dallies at the Kāmapītha,[4]
52. O Beautiful One,[5]
53. O creeper which givest every desire,[6]
54. Whose beauty is Thy ornament,[7]
55. Adorable as the image of all tenderness,[8]
56. Thou with a tender body,[9]
57. And who art slender of waist,[10]
58. Who art pleased with the nectar of purified wine,[11]
59. Giver of success to them whom purified wine rejoices,[12]
60. The own Deity of those who worship Thee when joyed with wine,[13]
61. Who art gladdened by the worship of Thyself with purified wine,[14]
62. Who art immersed in the ocean of purified wine,[15]

[1] Klaibyanāshinī. [2] Kāmarūpinī (see also *post.*).

[3] Kāmarūpakritavāsā (see next note).

[4] Kāmapīthavilāsinī. Kamarūpa, the great Tantrika centre in Assam, one of the *Mahāpīthas*, where the genital organ of the Devī fell on the severance of Her dead body by Vishnu after the *Daksha Yajna*. Kamarupa is also one of the *Adibhuta*, which are in the *Mulādhāra* and other tattvik centres (see the Lalitā, verse 82).

[5] Kamanīyā.

[6] Kalpalatā. The *Kalpa* tree is one of the celestial trees in the heaven of India, which yielded whatever one desired. Woman is likened to a creeper (*latā*) embracing and depending on her husband (see also the Lalitā, where the Devī is called *Bhaktimatkalpalatikā*, the *kalpa* creeper of the devotee).

[7] Kamanīyavibhūshanā, or "who art the possessor of beautiful ornaments."

[8] Kamanīyagunārādhyā ; or it may mean that the Devī is to be worshipped by the worshipper with all best and tender feeling.

[9] Komalāngī.

[10] Krishodarī. Literally, small of belly (see Bhubaneshvarī *stotra*, *apivarastanatating tanuvrittamadhyām*, and the Lalitā, verse 79, *tanumadhyā*).

[11] Kāranāmritasantoshā. *Kārana* is one of the technical terms given to the purified wine consumed as an element of the Tāntrika panchatattva.

[12] Kāranānandasiddhidā. [13] Kāranāndajapeshtā.

[14] Kāranārchchnaharshitā. [15] Kāranārnavasangmagnā.

63. Who art the protectress of those who accomplish *vrata* with wine,[1]
64. Whom the fragrance of musk gladdens,[2]
65. And who art luminous with a *tilaka* mark of musk,[3]
66. Who art attached to those who worship Thee with musk,[4]
67. Who lovest those who worship Thee with musk,[5]
68. Who art a mother to those who burn musk as incense,[6]
69. Who art fond of the musk-deer,[7]
70. And who art pleased to eat its musk,[8]
71. Whom the scent of camphor gladdens,[9]
72. Who art adorned with garlands of camphor,[10]
73. And whose body is besmeared with camphor and sandal paste,[11]
74. Who art pleased with purified wine flavoured with camphor,[12]
75. Who drinkest purified wine flavoured with camphor,[13]
76. Who art bathed in the ocean of camphor,[14]
77. Whose abode is in the ocean of camphor,[15]
78. Who art pleased when worshipped with the *vīja* "*Hūng*,"[16]
79. Who threatenest with the *vīja* "*Hung*,"[17]

[1] Kāranavratapālinī. *Vratas* are ritual acts and devotional exercises which do not belong to the obligatory (*nitya*) *karma*.

[2] Kastūrīsaurabhāmodā. Musk is used in worship to scent *chandan*, etc.

[3] Kastūrītilakojjvalā. The *tilak* is the mark worn by sectarian Hindus on the forehead.

[4] Kastūrīpūjanaratā.

[5] Kastūrīpūjakapriyā.

[6] Kastūrīdāhajananī.

[7] Kastūrīmrigatoshinī.

[8] Kastūrībhojanapritā.

[9] Karpūrāmodamoditā. Camphor is burnt in worship during *ārati*, and is used to scent the *pādya*, betel leaf, etc., offered to the Devī.

[10] Karpūramālābharanā. Balls of camphor are strung together in a garland.

[11] Karpūrachandanākshitā.

[12] Karpūrakāranāhlādā.

[13] Karpūrāmritapāyinī.

[14] Karpūrasāgarasnatā.

[15] Karpūrasāgarālayā.

[16] Kūrchchavījajapapritā. *Hūng* is the *Kūrchhavīja*.

[17] Kūrchchajapaparāyayanā—that is, She who mutters "*Hūng*" when conquering the demons. The Devī then constantly uttered the *hūngkāra* with its threatening, roaring sound.

80. Embodiment of *Kulāchāra*,[1]
81. Adored by Kaulikas.[2]
82. Benefactress of the Kaulikas,[3]
83. Observant of *Kulāchāra*,[4]
84. Joyous one,[5]
85. Revealer of the path of the Kaulikas,[6]
86. Queen of Kāshi,[7]
87. Allayer of sufferings,[8]
88. Giver of blessings to the Lord of Kāshi,[9]
89. Giver of pleasure to the Lord of Kāshi,[10]
90. Beloved of the Lord of Kāshi,[11]
91. Thou whose toe-ring bells make sweet melody as Thou moveth,[12]
92. Whose girdle bells sweetly tinkle,[13]
93. Who abidest in the mountain of gold,[14]

[1] Kulīna. *Kula*, according to the Tantra, means Shakti. *Akula* = Shiva. The union of *Kula* with *Akula* is called Kaula, the essence common to both Shiva and Shakti. Hence Devī is *Kaulinī* (see Lalitā, verse 37). Both *Kula* and *Akula* are in the *Sahasrāra*. *Kulāchāra* is the way of the *Kaula* division of Tantrik worshippers.

[2] Kaulikārādhyā. The *Kaulikas* are followers of *Kulāchāra* (see last note). So also in the Lalitā, verse 17, the Devī is addressed as "adored by *Dakshinas* and *Adakshinas*."

[3] Kaulikapriyakārīnī.

[4] Kulāchārā, *v. ante*.

[5] Kantukinī.

[6] Kulamārgapradarshinī.

[7] Kashīshvarī. Kāshi is Benares, the sacred city of Shiva.

[8] Kartahartrī; and thus the Lalitā speaks of the Devī as the moonlight which soothes those burned by the triple fires of misery.

[9] Kāshīshavaradayinī ("Lord" is Shiva).

[10] Kāshīshvarakritāmodā.

[11] Kāshīshvaramanoramā.

[12] Kalamanjīracharanā.

[13] Kvanatkānchīvibhūshanā.

[14] Kānchanādrikritāgarā (the mountain Kānchana or Sumeru). Durvāsa says in his Lalitāstavaratna (verses 2-4): "Let the gold mountain be victorious whose body is the universe resounding with the music of celestial women living in the golden bowers of creepers of the mountain peak. We salute the three peaks which are the seats of Brahmā, Vishnu, and Shiva, extending to the four quarters of the earth. In their midst is another peak 400 yojanas (a yojana is eight or nine miles) in height, making the place beauteous with the golden rays of its flowers, and I worship it." The Lalitā Sahasranāma (verse 22) also addresses Devī as dwelling on the middle peak of Mount Sumeru.

94. Who art like a moonbeam on the mountain of gold,[1]
95. Who art gladdened by the recitation of the *mantra* "*Klīng*,"[2]
96. Who art the *Kāma Vīja*,[3]
97. Destructress of all evil inclinations,[4]
98. And of the afflictions of the *Kaulikas*—[5]
99. Lady of the Kaulas,[6]
100. O Thou who by the three *vījas*, "KRĪNG," "HRĪNG," "SHRĪNG." art the Destructress of the fear of death[7]—

(To Thee I make obeisance.)

[1] Kānchanāchalakaumudī.

[2] Kāmavījajapānanda. The *Kāma vīja* is "*klīng*." When the "*Ka*" and "*La*" are eliminated, the remaining "*īng*" is called *kāmakalā*, which is in the *turīya* state. In the Lalitā, verse 225, Devī is called creatrix of the *mantra klīng* ("*klīngkarī*"). *Klīngkāra* is *Shivakāma*, and She is His wife.

[3] Kāmavījasvarūpinī—that is, She is "*klīng*" itself.

[4] Kumatighnī. Devī is also (Lalitā, verse 78) *Sadāchāra pravarttakā*, because She makes men move to right action.

[5] Kulīnārtināshinī.

[6] Kulakāminī.

[7] *Krīng, Hrīng, Shrīng mantravarnena kālakantakaghātinī.*

WAVES OF BLISS

(ĀNANDALAHARĪ)

By SHANKARĀCHARYYA

1

O BHAVANĪ,[1] the four-headed Lord of creatures,[2] is not
able to worship Thee,
Nor even the five-headed destroyer of the Tripura,[3]
Nor the six-headed commander of the celestial hosts,[4]
Nor even the thousand-headed Lord of serpents.[5]
If, then, they cannot, tell me who else is able so to do ?

2

O Devī ! how can we speak of Thy qualities,
Which are not to be described by any *Nigama*.[6]
As the sweetness of ghee,[7] milk, the grape, and honey
Cannot be distinguished and described by words,
But may be perceived by the tongue only ;
In like manner Thy beauty can be seen only by the eyes
of Parameshvara.[8]

3

We ever pray to Thee, O Gaurī ![9]
Youthful daughter of the Lord of mountains.
Beautiful is the betel[10] in Thy mouth
And the collyrium on Thy eyes ;
Beautiful, too, are the saffron on Thy forehead,

[1] See p. 97, note 1. [2] Brahmā. [3] Shiva (see p. 25, note 1).
[4] Kārtikeya, son of Shiva. [5] Ananta on whom Vishnu reposes.
[6] Generally Shāstra and in special technical sense Tantra in which the Devī is the Guru. [7] Clarified butter. [8] The supreme Lord.
[9] See p. 24, note 4, and p. 128, note 10.
[10] *Tāmbula*, or pan, which is chewed.

The necklet of pearls on Thy throat,
Thy silken garment and the glittering gold waist-ornament on Thy large hips.[1]

4

May Bhagavatī,[2] Satī,[3] whose lotus eyes sparkle,[4]
Spouse of Shambhu,[5] on the slope of whose breasts
Rests a beautiful garland of the flowers of the Mandāra tree,[6]
Whose earring is the pleasing sound from the *vinā*,[7]
Who stoops (from the weight of her breasts),[8]
Whose beautiful swaying gait is that of the female elephant[9]—
May that Bhagavatī be ever victorious!

5

O beauteous Aparnā![10]
Bestow the fulness of happiness on me,
Thou whose limbs art covered
With ornaments of gold and gems glittering like the newly risen sun.
Whose eyes are beautiful as those of a doe,
Of whom Shiva is a part,[11]
Who is of the golden colour of lightning,
Beauteous in yellow garments and tinkling anklets.

1 *Prithukatitate.* 2 Feminine of Bhagavan.

3 Devī as daughter of Daksha (see Introduction).

4 *Ambhoruhachatulachakshu.* Literally, the lotus eye is ever moving, now glancing here, now there. Motionless eyes in women are not considered beautiful. 5 Shiva.

6 One of the five heavenly trees in the garden and city (*Amarāvatī*) of Indra—viz., Mandāra, Parijāta, Santāna, Kalpavriksha, Harichandana.

7 The stringed instrument of that name borne by the Devī as Sarasvatī.

8 *Nātangī.* So also the Annapurnā *dhyāna* represents the Devī as giver of food "stooping from the weight of Her great breasts" (*annapradāna niratāngstanabhāranamrām*, and see verse 6 *post*).

9 *Mātangīruchiragati bhangī bhagavatī.*

10 See p. 96, note 3.

11 That is, it is by Her favour that Shiva forms part of Her.

6

Shines forth does the Devī born in the snowy mountains.[1]
Her beautiful hands are like a red leaf.[2]
She is adorned with beautiful flowers and pearls.
Her head, by its weight of hair, seems covered by a swarm of bees.[3]
It is She with whom Shiva seeks shelter,
Who stoops from the weight of Her breasts,[4]
Whose words are sweet,
The Destructress of ills,[5]
Ever and in all places pervading,[6]
Tender creeper[7] of Intelligence and Bliss.[8]

7

Others worship with reverence the plant with leaves and particular qualities,
But I know that Aparnā alone in this world should be worshipped.[9]
Then the old Shiva garmented with space
Surely grants to Thy worshipper the fruit of full liberation.[10]

1 *Himādrehsambhutā*—that is, the Himālaya, hence She is also called *Girijā* (mountain-born).

2 Either from their natural colour or because dyed with lac.

3 The bee goes to the lotus; the bees (her hair) settle upon her (lotus) face.

4 *Kuchabharanatā* (see note to verse 5, *ante*).

5 Disease (*rujānghantrī*). 6 Literally, one who goes (*gantrī*).

7 *Latikā*. Dim. of *latā* creeper to which woman is compared, for she clings to her husband as the creeper to the tree. Hence worship with woman in the Tāntrik *Panchatattva* is called *latāsādhana*.

8 *Chidānanda* which, with *sat* (being), constitute the nature of the Supreme Being (Parabrahman).

9 See p. 96, note 3. That is, some worship a particular Devatā to gain a particular result—*e.g.*, Sarasvatī for learning, Lakshmī for wealth, etc.; but Shankarāchāryya worships the supreme Aparnā, whom the Devas worship, who is without qualities, and does so only to give Her honour.

10 Full *kaivalya moksha* liberation above the various *pāda*, *sālokya*, etc. (see p. 75, note 5, and p. 109, note 2), for *mukti* is of various kinds.

8

Thou art the Mother of all Vedas,
The regulator of all *dharmas*[1]
And the root of all wealth—
Thou whose lotus feet are worshipped even by the wealth-giver.[2]
O Mother! Thou art the primal cause of all desires.
Victrix of Kandarpa,[3] Thou art the seed of liberation for the good.[4]
Thou art the Spouse of the Parabrahman.[5]

9

Although my mind be fickle and wanting in great devotion to Thee,
Yet by Thy mercy Thou should look auspiciously upon me.
The cloud gives sweet water to the mouth of the *Chataka*[6] bird.
I know not by what (good) fate my mind is directed.[7]

10

O virtuous One, from the corner of Thine eyes
Cast now a glance of kindness upon me;
Neglect so to do is not proper on Thy part,
Seeing that I have reached the refuge of Thy initiation.

[1] Law of religion, duty, etc.

[2] That is, Kuvera, Deva of wealth.

[3] A name of Kāma, God of Love (see p. 39, note 3).

[4] *Satām*. She gives liberation to them.

[5] The Supreme Being, for from it preceded Shakti, as *Shruti* says, "*Sa áikshata*," etc. As the Sāradā Tilaka (chap. i.) says: "*Sachidānanda vibhavāt sakalāt parameshvarāt, āsīchchhaktistitonādonāduindusadmudbhavah*."

[6] A bird (cuculus melanoleucus) which is said to live on raindrops.

[7] That is, just as the *chataka* is given something, though it does not and cannot pray for it, so what the writer of the hymn receives must, since his devotion (*bhakti*) is so small and lacking in the force of prayer, be due to some undisclosed merit acquired as the result of past *karma*.

Alas! if the creeper of desire,[1] whose very name shows
that it gives desire,
Yet cannot give that which is desired,
What difference is there between it and any other common
creeper?

11

I, though I have sought refuge with other Devatās,
Have yet placed full trust in Thy lotus feet.
If, nevertheless, your heart is not timely set on me,
Then with whom shall I in my helplessness seek shelter,
O Mother of the big-bellied one![2]

12

As iron touched by the touchstone becomes at once gold,
As the water of the roadway mixed with that of the
Ganges becomes pure,
In like manner will not my heart,
Greatly soiled though it be by my great sins[3]
Become pure if attached with devotion to Thee?

13

O Īshānī,[4] as the old Lotus-Born[5] and others have said,
The rule is that if others than Thyself art worshipped,
Only the particular fruit desired is gained;
But Thou giveth more even than is asked for.
Make me, then, ever attached to Thee by day and night.

14

O Spouse of the great Lord of the three worlds![6]
Most pleasant is Thy abode,
The walls whereof glitter with various gems and crystals,
Whereon Thy image is reflected,

[1] *Kalpalatikā*—that is, a creeper which, like the *kalpa* tree, grants all desires that may be asked of it. [2] Ganesha.

[3] *Tattatpāpaih.* Literally, "those particular sins"—the sins of the hymnist who knows what they are.

Feminine of Isha (Lord). [5] Brahmā. [6] See p. 70, note 5.

On the summit of Thy abode the quivering light waves of
the moon (are shed).
Therein dwell Mukunda,[1] Brahmā, and other Devas.
It is ever victorious.

15

Thy dwelling is in Mount Kailāsa.[2]
Thy worshippers are Brahmā, Indra, and other Devas.
All are subservient to Thee in the three regions.[3]
The number of *siddhis*[4] join their palms (in adoration
before Thee).
Shiva is Thy lover ;
Therefore, O Daughter of the Lord of mountains,[5]
Nothing is equal to Thy fortune.

16

The old bull is (Shiva's) carrier.
Poison is his food ;[6] space is his dwelling ;
The cremation ground is his playground ;[7]
Serpents are his ornaments.
All things in the world are known to the enemy of Smara ;[8]
But the wealth of all this is due to the greatness of Thy
fortune,
O Mother !

[1] Giver of liberation—that is, Vishnu.

[2] See Introduction, Mahānirvāna Tantra. [3] See p. 70, note 5.

[4] Great powers, such as *animā*, *laghimā*, etc., the power of becoming extremely light or heavy, of entering into things, etc., which, in their fulness, constitute the *aishvaryya* of the Lord (Īshvara), and in a lesser degree of those who approach His nature.

[5] Himālaya, for Devī was the daughter of the Mountain - King Himavat. [6] See p. 14, note 1.

[7] Daksha, in the Bhāgavata Purāna, reproaching Shiva, says: " He roams about in dreadful cemeteries, attended by hosts of ghosts and spirits, like a madman naked, with dishevelled hair, wearing a garland of dead men's skulls and ornaments of human bone, pretending to be Shiva (auspicious), but in reality Ashiva (inauspicious), insane, beloved by the insane, the Lord of Bhutas (ghosts and spirits), beings whose nature is essentially darkness" (Muir, O.S.T., iv. 738). The cremation ground is His abode, for there the passions are burnt away.

[8] God of Love, whom Shiva consumed.

17

The Lord of *Pashus*,[1] besmeared with ashes, sits in the cremation ground.
From his nature arises the force which destroys the world.
Out of compassion for the whole world, He held the poison in his throat.[2]
O Kalyāni ![3] in all this I see the fruit of his companionship with Thee.

18

O Daughter of the mountain,[4]
When Gangā had seen Thy great beauty,
She was afraid,[5] and turned to water ;
Then Shiva, seeing her sad, lotus-like face,
In his mercy made a dwelling for Her on his own head.[6]

19

O Bhagavatī,[7] the Creator having with his own hands taken Thy bathing water
Mingled with liquid sandal, musk, saffron, and flowers,
And the dust of Thy moving feet,
Created therewith the lotus-eyed women of the city of the Devas.[8]

20

If one but contemplates Thee, in play with Thy maidens,
In pleasing springtide with its flowers and creepers
Upon the lake, beautiful with many a blossoming lotus and flocks of geese,
The waters of which are rippled by the breeze from the Malaya mountain,[9]
From such an one all fevered ills[10] pass away.

[1] *Pashupati*: a name of Shiva: as to *Pashu* (see Introduction Mahānirvāna Tantra). Here the equivalent of Lord of men.

[2] See p. 14, note 1.

[3] Beneficent one. According to the Padma Purānā, Devī is worshipped as Kalyāni in the Malaya mountain, to which reference is made in verse 20.

[4] See p. 67, note 5.

[5] *Bhītaivāsīt*, or may be abashed.

[6] See p. 125, note 5.

[7] See p. 43, note 12.

[8] *Amarāvatī*, the city of Indra.

[9] See note to verse 17.

[10] Literally, fever-produced disease (*jvarajanitapīdāpasavati*).

DURGĀ

(MAHĀBHĀRATA VIRĀTA PARVAN)[1]

SALUTATION to Thee, O giver of blessings,
Dark[2] Virgin,[3] observant of the vow of chastity,[4]
Whose form is beauteous as that of the rising sun,
And Thy face as that of the full moon ;
Four-armed and faced art Thou,
Wide-hipped, full-breasted.[5]
Wearing emerald and sapphire bangles and armlets ;
Thou art resplendent as Padmā[6] Spouse of Nārāyana,[7]
And rangest the ethereal regions.
Thy form and chastity[8] are of the purest.
Dark art Thou like the blue-black cloud,
Whose face is beauteous as that of Sankarshana.[9]
Long are Thy two arms, as it were bannered poles in honour of Indra.[10]
Thou bearest in Thy six other arms
A vessel, lotus, bell, noose, bow, a great discus,[11] and other weapons.
Purest woman art Thou on earth.[12]
Thy well-formed ears are decked with beautiful earrings.
Thy face challenges the moon in beauty.

[1] Chap. VI., sung by Yudhisthira, when on the way to the City of Virāta.

[2] *Krishnā.*

[3] *Kumāri* (see p. 56, note 5.)

[4] For She observed *brahmacharyya.*

[5] *Pīnashronipayodhare.*

[6] Lakshmī.

[7] Vishnu.

[8] *Brahmacharyya.*

[9] Shiva.

[10] In ancient times a long bamboo surmounted with a flag was set up on the 1st of Assar, in honour of Indra to secure rain.

[11] *Chakra.*

[12] *Strīvishuddhāchayābhuvi.*

Wonderful is Thy crown, and beautiful is the braid (of Thy hair).
Thy body is like that of a serpent.[1]
Thou glitterest with brilliant girdle round Thy hips,
And shinest like Mount Mandāra encircled by the snake.[2]
With standing peacock feathers on Thy head, Thou art resplendent.
By Thy vow of virginity Thou hast maintained heaven.[3]
It is for this, O slayer of the Asura Mahisha,[4]
That Thou art praised and worshipped by the Devas for the protection of the three worlds.[5]
Foremost of Devas, be gracious to me;
Show me Thy mercy, and be auspicious.[6]
Both Jayā and Vijayā[7] art Thou.
Thou givest victory in battle;
Give me, too, victory, O Devī!
Give me now a boon.
Thy constant abode is on the Vindhya, the foremost of mountains.
O Kālī! O Kālī! O Mahākālī![8]
Thou delightest in wine, meat, and animal sacrifice,[9]
Bestowing boons, going whithersoever Thou wilt.
Thou art ever followed by Brahmā[10] and other Devas,
By those who call upon Thee to lighten their burdens,
As by those who salute Thee at dawn of day,

[1] *Bhujangā bhogavasena*, which Nilkantha says is *Sarpasharirā-kārena*.
[2] Thus used for the churning of the ocean.
[3] *Tridivang* or *svarga*; for there "the Three" shine.
[4] The son of Jambāsura, whom the Devī fought for many years before he was slain by Her (see Mārkandeya Purāna). During the great Durgā festival in autumn the Devī is represented as slaying this formidable Asura, so called as having assumed the form of a buffalo.
[5] *Bhuh, Bhuvah, Svah*, the earthly, atmospheric, and celestial spheres.
[6] *Shivābhava*. Shiva is so called because he is auspicious.
[7] See p. 82, note 11; p. 115, note 3 and 4; p. 147, note 8.
[8] Spouse of Mahākāla, an aspect of Shiva.
[9] *Sidhumāngsapashupriye*. *Siddhu* is a spirit distilled from molasses.
[10] *Bhutaih*, which Nilakantha says here denotes the oldest beings, Brahmā, and other Devas.

Nothing is unattainable either by way of wealth or children.
Thou art called Durgā[1] by all because Thou savest men from difficulty.[2]
Whether in dangerous lands or sinking in the great ocean,
Thou art the sole refuge of men.
When assailed by robbers, when crossing streams and seas,
As also in wildernesses and great forests,
Those who remember Thee, O Mahādevī ! are never lost.
Thou art fame, prosperity, constancy, success, and modesty,
Intelligence, knowledge, and man's offspring.
Thou art the two twilights,[3]
Night, the light of sun and moon,
Sleep, beauty, forgiveness, and mercy.
Thou, when worshipped by Thy devotees, destroyest
Ignorance, man's fetters, loss of children, wealth, disease, fear, and death.
I who have lost my kingdom seek Thy protection.
I bow to Thee, Sureshvarī, with bended head:
Grant me protection,
Thou whose eyes are like the leaf of the lotus.
O Thou who art truth itself, be true to us.
O Durgā ! give me shelter,
Who art merciful to Thy devotees, protect me.[4]

[1] Durgā.

[2] Literally, one who rescues from difficulty.

[3] *Sandhya*, early dawn when the stars are vanishing, and evening as they are about to appear.

[4] Thus praised by the son of Pāndu, the Goddess showed Herself to him.

LAKSHMI[1]

(LAKSHMĪSTOTRAM)

FROM THE TANTRASĀRA[2]

O DEVĪ KAMALĀ,[3] beloved of Vishnu,
Adored by the three worlds,
As Thou art constant to Vishnu, be Thou constant to me.
Whoever worshipping Lakshmī, reads these twelve
names of Her—
Īshvarī,[4] Kamalā, Lakshmī, Chalā,[5]
Bhūti,[6] Haripriyā,[7] Padmā,[8] Padmālayā,[9] Sampat,[10]
Uchaih,[11] Shrī,[12] Padmadhārinī,[13]
With such an one, his wife and children,
Lakshmī ever abides.

[1] Lakshmī, commonly called Shrī, Devī of prosperity and beauty: the Shakti, or Spouse of Vishnu, who rose resplendent from the sea at the churning of the ocean by the Devas and Asuras, and then reclining on the breast of Hari, gazed upon the enraptured Devas. As her Lord assumes various forms, so does She.

[2] P. 577.

[3] Because She appeared from the lotus.

[4] Feminine of Īshvara, or Lord, or Ruler.

[5] Or Chanchalā, the fickle one, for nothing is so fickle as wealth and prosperity —" here to-day and gone to-morrow."

[6] Prosperity.

[7] Beloved of Hari (Vishnu).

[8] Lotus.

[9] Who dwells in the lotus.

[10] Wealth.

[11] The exalted One, for prosperity exalts.

[12] Beauty and prosperity.

[13] Holding the lotus in Her hands.

TARĀ[1]

(TĀRĀSHTAKAM)[2]

FROM THE NĪLA TANTRA.

1

O MOTHER, Devī Nīlasarasvatī[3] Tārā,
Refuge with Thee I crave.
Giver of prosperity and wealth art Thou
To those who worship Thee. Standing on Shiva,
Thy right foot upon His breast and left upon His thigh.
Ever art Thou, with smiling, lotus-like face.
Thy three eyes are, as it were, full-blown lotuses.
In Thy hands Thou holdest a knife,[4] a skull, a lotus, and
a sword.

[1] The Matsyasukta, Tārārnava, and Nīla Tantras deal with particulars of Tārā or Tārinī, one of the Mahāvidyā, whose *vīja* is *Hrīng, Trīng, Hūng* (*Kurchcha*), *Phat* (see verse 4). She is called Nīlasarasvatī, because She playfully gives the power of speech. She is called Tārā on account of her being deliverer or saviour (*tārakatvāt*). She gives both pleasure (*sukha*) and liberation (*moksha*). She is called also *Ugratārā*, because She saves from formidable and horrible calamities. Rishi Vashishtha is said to have cursed this *vidyā*, and then raised the curse so that *siddhi* might be gained from Her by *japa* of the *vīja Hrīng, Strīng, Hūng, Phat*, after which She again became glorious. Her Mantra is also given as *Shrīng, Hrīng, Strīng, Hūng, Phat* (giver of wealth and beauty); another is *Hrīng, Hrīng, Strīng, Hūng, Phat* (giver of all desires); another is *Aing, Hrīng, Strīng, Hūng, Phat* (giver of speech); and *Hrīng, Strīng, Hūng, Phat* (giver of liberation). Her Yantra is an eight-petalled lotus surrounded by a circle, with inverted triangle in the centre with *Hūng*. On the petals are *Hrīng, Strīng, Shrīng, Hūng*. There is also a *Yantra* (*Tārāshatkona*) of two superimposed triangles, making a star.

[2] From the Nīla Tantra (see also Tantrasāra, p. 610, R. M. Chatterjee's edition, and the Vrihatstotraratnākara, p. 283, where a more correct text is given).

[3] The blue Sarasvatī, Devī of speech (see note 1 *ante*). Nīla Tantra says She is in the form of all language (*sarvvabhāshāmayī*). The Nīlasarasvatī Yantra is figured at p. 93 of the Dashamahāvidyā.

[4] *Karttri* (for *dhyāna* see p. 94 Dashamahāvidyā).

2

Thou art the presiding Devī of speech.
Thou art the creeper which grants all desires.[1]
Thou art the giver of all *siddhi*,[2]
And the power to write both verse and prose.
Three are Thine eyes, as it were blue lotuses.
Ocean of kindness and compassion art Thou.
I pray Thee of Thy mercy shower upon me the nectar of prosperity.

3

O Sharbhā,[3] I pray Thee remove my fears.
Proud Lady, brilliant are Thy garments,
Bright with coiling serpents.
Thou art clad in tiger skin.
Thy waist is adorned with tiny tinkling bells.
Thou holdest the heads of two demons
Dripping with blood, just severed by the sword.
Thy waist is girdled with heads of demons,
As it were with a garland.
Thus art Thou beautiful, O formidable One.[4]

4

O Devī Tārā, attained with difficulty,
I take refuge with Thee.
Thou art beautiful with form both amorous and charmful.[5]

[1] As did the celestial *Kalpa* tree in Indra's heaven.

[2] Material success, psychical powers, spiritual attainment.

[3] Spouse of Shiva (Sharbha).

[4] Her *dhyāna* is given as follows: The Devī is in the midst of four blazing funeral pyres; Her feet as described in verse I; formidable, with garland of severed heads; short of stature; big-bellied; tiger skin round the waist; youthful; four-armed; protruding tongue; giving *vara*; holding the articles mentioned in verse I (the skull and lotus in left hands); a *rishi* Akshobya in the form of a serpent on her head; her body lustrous as that of the moonbeams; formidable teeth; smiling face; three eyes blazing like the morning sun.

[5] *Māyānanga vikārarūpalalane.*

Thou art *Vindu* and the half-moon,[1]
Whose substance is *Hrīng* and *Phat*.[2]
Thou art *mantra*[3] and the shelter of all.
Thy forms are threefold—
Gross, subtle, and Supreme.
Thou art beyond the reach of Veda.[4]

5

By the service of Thy lotus feet,
Men of good deed attain *sāyujya*[5] liberation.
O Parameshvarī, Thou art the Spouse of Him[6]
Who is Brahmā, Vishnu, and the three-eyed One.
O Mother! he who neglects to serve Thy lotus feet,
But serves instead the Devas, Indra, and others,
Who are themselves plunged in the ocean of *sangsāra*,[7]
Is indeed and most truly ignorant.

[1] *Ardhachandrātmike*—that is, the crescent sign below the vindu in *chandravindu*. She is both Vindu and Nāda (see Introduction). It is also said that there are eight *varna* above the *vindu* of *Hrīng*, commencing with *ardhachandra*, and ending with *unmani*, of which the third is *Nāda*. Here, as the Mahāsvachchanda Tantra states, the Devī should be contemplated.

[2] Two tantrik *vija mantras*: as to *Hūng* (see p. 73, note 1, *ante*). *Phat* is the *astra* or weapon *mantra* (see note 1, p. 73, *ante*).

[3] *Mantrātmike* (see p. 1, *ante*).

[4] *Vedanāngnahigocharā*, as to her three forms (*vide ante*).

[5] Literally, "becoming one with the Deity." Identification of the self and the Deity with attributes; one of the four forms of qualified liberation—*Sālokya*, *Sārupya*, *Sāmīpya*, *Sāyujya*. Those who know the Brahman and such worship to be imperfect reject them, and attain the unconditioned bliss (*kaivalya*) which transcends all other states. But these others must be passed before the end is reached, which the Shaktirahasya summarizes by a short verse: "A mortal who worships by ceremonies, by images, by mind, by identification, by knowing the self attains *kaivalya*."

[6] That is, Parameshvara, in whom the threefold energies which manifest in the *trimurtti* are contained *tasyastri parameshvari trinayanabrahmādi samnyātmanah*.

[7] The Deva, in this like man, is a *sangsārin* or inhabitant of the *sangsāra*, which comprises earth, the *antariksha*, and heaven (*svarga*), the abode of the Deva. The latter has wife and children, is engaged in conflict with demons, and so forth. When the merit which gains the Deva heaven is exhausted, he descends to earth again.

6

O Mother! those Devas who receive on their crowns
The pollen which comes from Thy lotus-like feet,[1]
Are able to keep their promise of conquest,
And to gain victory over their enemies in battle—
Such, without a doubt, are sheltered in Thy lap.
But their enemies who send forth the defiant challenge,
"I am a Deva, and none is equal to me in the whole world,"
Perish and meet such death as befits them.

7

Bhuta, Preta, Pishācha, Rākshasa,
Daitya, foremost of Dānava, Yaksha, Lords of Naga,[2]
Wrathful Dākinī,[3] great birds,[4] tigers, and other dreadful creatures
Forthwith take flight at but the remembrance of Thy name,
And are powerless to do aught of evil.

8

Who serves Thy lotus feet, to him *siddhi*[5] is given.
He surpasses the Lord of speech,[6]
And obtains the beauty of Kāma.[7]
He can charm and paralyze[8] multitudes of elephants upon the field of battle,
And has power to stay the flow of water.[9]
The Siddha[10] and prosperity are under his control.

[1] That is, the Deva bow their heads at the feet of the Devī, receiving on their heads the dust of Her feet.

[2] Various spirits and inferior divinities of more or less evil and malignant character.

[3] A form of Shakti attendant on the Devī in Her terrible forms.

[4] *Khachara* (vultures, eagles, etc.).

[5] *Vide ante*, p. 74, note 2.

[6] Vrihaspati.

[7] Deva of Love.

[8] He has the powers of *mohanam* and *stambhanam*, the latter being one of the *Tāntrika Shatkarmma*.

[9] A particular form of *stambhanam* called *jalastambha*.

[10] Devayoni of that name inhabiting the *antariksha*.

PHALASHLOKA.[1]

Whoever, being pure and self-controlled,
Reads this eight-versed hymn to Tārā,
At morn, at noon, at evening,
To him is given
The power to write beautifully in prose or verse,[2]
Knowledge in all *Shāstra*,
Imperishable fortune.
The enjoyment of whatsoever he may desire,
Fame, beauty, and wealth,
The love of all men,
And at the end liberation.

[1] See *post*, p. 108, note 2. [2] *Labhate devyāng kavitvāng.*

YAMUNĀ[1]

(YAMUNĀSHTAKAM)

BY SHANGKARĀCHĀRYYA.

1

MAY the daughter of Kalinda[2] ever cleanse my mind of its impurity,
She whose waters, beauteous as the black body of the enemy[3] of Mura,[4]
Cleanse the overgrowth of plants and shrubs[5] which line its pleasant banks.
Indras' heaven compared with Thy waters is but a thing of straw.
Destructress of the sorrow of the three worlds—
Dhunotu me manomalam Kalindanandinī sadā.[6]

2

May the daughter of Kalinda ever cleanse my mind of its impurity,
She whose stream is highly adorned with overflowing water
Destructress of sin, dark as night, like unto nectar,
Greatly powerful for the destruction of all great sins,
Beneficent One who is black of colour,
Through company with the body of the good son of Nandā[7]
Dhunotu me manomalam Kalindanandinī sadā.

[1] The river sacred in particular for its memories of Shri Krishna, who on its banks sported with the cowherd women (*Gopīs*).
[2] Yamunā. [3] Shrī Krishna.
[4] A Daitya slain by Shri Krishna. [5] *Kunjapunja.*
[6] The refrain is translated in the first line.
[7] The cowherd who brought up Shrīkrishna, when his life was threatened by Kangsa.

3

May the daughter of Kalinda ever cleanse my mind of its impurity,
The touch of whose shining waves washes away the sins of multitudes of beings.
Devoted to Thee is the *Chataka* bird,[1] receptacle that Thou art of freshness and sweetness.[2]
Giver of desire,
On the borders of whose banks swans ever dwell,
Dhunotu me manomalam Kalindanandinī sadā.

4

May the daughter of Kalinda ever cleanse my mind of its impurity.
The gentle breeze on Her banks dispels the lassitude
Of those who have rambled and played[3] thereon.
The beauty of Her waters is beyond the power of words ;
It is, indeed, the consortment with Her current,
Which purifies all rivers, male and female,[4] on the earth.
Dhunotu me manomalam Kalindanandinī sadā.

5

May the daughter of Kalinda ever cleanse my mind of its impurity,
Destroyed by (the whiteness of) Her sandy banks laved by Her waters ;
She who is ever white,[5]
Adorned with blossoms beauteous as the rays of the autumn moon.[6]

[1] As to which see p. 65, note 6.

[2] Literally, "who are slaves to Her by reason of their inhabitancy of Her banks."

[3] After the *rāsalīlā* Shrīkrishna and the *Gopīs* are tired by their dance and play, and are refreshed by repose upon Her banks where gentle breezes blow.

[4] Rivers are either male (*nada*) or female (*nadī*). Of the former class are the Sone, Sindu, etc., and of the latter Gangā, Narmmadā, Gandakī, etc.

[5] Her sandy banks are so.

[6] Of a soft and silvery white

May She then purify me by Her waters,
Most excellent that they are for the worship of Bhava,[1]
(By her white splendour),[2] Destructress of the darkness of night[3]—
Dhunotu me manomalam Kalindanandinī sadā.

6

May the daughter of Kalinda ever cleanse my mind of its impurity.
The paste and unguents of the beauteous Rādhikā[4]
Colours Her waters in which Rādhikā plays.
Possessor is She of the body of the husband[5] of Rādhikā,
Which by none other may be possessed.
Skilled is She in making Her way through the seven sleeping oceans,
And in filling them with Her waters[6]—
Dhunotu me manomalam Kalindanandinī sadā.

7

May the daughter of Kalinda ever cleanse my mind of its impurity!
Her stream is beauteous with the women of the cowherds.[7]

[1] For use in the ritual worship of Shiva. As to Bhava (see p. 97, note 1).

[2] *Malam* (*manomolam*). Impurity is a thing which is dark. The river by the white splendour of its white banks and blossoms is therewith contrasted. [3] For luminously white is She like the moon.

[4] The beloved of Shrīkrishna.

[5] Shrīkrishna; for He too bathes in her stream, which possesses also His dark colour.

[6] Alluding to the destruction of the Asuras, called Kālakeya. These excluded the Devas from *svarga*. On their chiefs being slain by Indra, they betook themselves to the depths of the ocean, whence they issued at night to destroy the *Rishis*. The latter asked the aid of Vishnu, who told them to go to Agastya. He at one sip swallowed all the oceans, which thus disappeared (therefore "sleeping oceans" of text) until the River Ganges was brought down by Bhagīratha (*vide* p. 125, note 5), when they were again filled with Her waters. This incident is attributed to the Yamūnā, both rivers being manifestations of the same Devī.

[7] Literally, *Ali*, which, according to the Amarakosha=*Sākhi*; female friend, referring to the *Gopī*'s who loved Krishna.

Made passionate[1] by the scent of the paste and unguent,
Dropped therein from off the body of Achyuta.[2]
Garlanded is She with clusters of Champak flowers,
Set in the flowing[3] hair of Rādhikā.
Of all such as come to bathe in Her waters
Neither is one the servant nor the other master.[4]
Dhunotu me manomalam Kalindanandinī sadā.

8

May the daughter of Kalinda ever cleanse my mind of its
impurity!
Pleasant always is She with Her groves,
Where Nandanandi[5] ever played.[6]
Bright is She with the ripened blossom
Of the *kādamba*[7] and *mallika*[8] flowers upon Her banks.
It is She who safely carries across the ocean of the world[9]
All such men as bathe in Her stream.
Dhunotu me manomalam Kalindanandinī sadā.

[1] *Lampata;* whose senses were roused by the scent of the pastes which had fallen from the scented body of Krishna.

[2] Krishna ("the imperishable one").

[3] *Vilola.* Her hair is dishevelled and moving in the movements of breeze and play.

[4] Literally, "In the case of those who come down to bathe in Her waters, She ever destroys all righteousness of master and servant"—that is, all are equal in Her waters which purify all without distinction.

[5] The text has *Nandinandana*, but this has no meaning. *Nandanandin* is He who pleases Nanda or Krishna, whose foster-father Nanda the cowherd was.

[6] With the *Gopī* women.

[7] A beautiful flowering tree with yellow blooms under, and on which (as when he stole the garments of the bathing *Gopīs*) Krishna played (see p. 25, note 2).

[8] A kind of Jasmine.

[9] See p. 13, note 8.

ĀRYĀ[1]

FROM THE HARIVANGSHA

THOU art liberation,[2] prosperity, life,[3]
Fame, modesty, and learning, reverence and intelligence,
Twilight,[4] night, lustrous day,
Sleep and the night of death,[5]
Āryā, Kātyāyanī, Kaushikī,[6]
Observant of *brahmacharyya*,[7]
Mother of the leader of the celestial hosts,[8]
Formidable one,[9]
She who undergoes great austerities,[10]
Jayā and Vijayā,[11]
Contentment, nourishment, forgiveness, mercy, eldest sister of Yama,[12] clad in blue silken raiment,

[1] The sacred hymn as sung in ancient times by *Rishis*, related in chap. xlviii. of the Harivangsha, a sequel of the Mahābhārata. As to *Āryā*, see p. 114, note 4; p. 136, note 3.

[2] *Siddhi* (success), which here means the supreme *siddhi* or *mukti* (liberation).

[3] That is according to the commentator *jīvanam*.

[4] *Sandhyā*, or junction-time, morning and evening.

[5] *Kālarātri*, which is *pralayarātri*, or the night of the dissolution of all things.

[6] See p. 115, note 9.

[7] The virgin state, or the first of the *āshramas*.

[8] Skanda, or Kārtikeya, son of Shiva and the Devī.

[9] *Ugrachārī*, which should be *ugrachārinī*, but this is *Ārsha* (composed by *Rishis*), to whom the rules of grammar do not apply.

[10] See p. 140, note 13.

[11] Companion Devatās of Durgā.

[12] Mrityu, the God of Death.

Of various form,[1] without form, having many forms.[2]
With red, half-opened eyes.[3]
Large-eyed protectress of Thy votaries.
O Goddess ! Thou resideth on the peaks of fearful mountains, by rivers, and in caves, forests, and groves.
Greatly worshipped by the Shavara, Varvara, and Pulinda tribesmen,[4]
Thou traverseth in all directions the world
With peacock-feathered flags.
Thou livest on the Vindhya mountain,
Surrounded by fowls, goats, sheep, lions, and tigers,
Amidst the constant ringing of bells.[5]
Thou holdest the trident and spear.[6]
Sun and moon are Thy banners.
Thou art the ninth day of the dark half of the month,
And the eleventh day of the light half thereof.[7]
Baladeva's[8] sister art Thou, glorious one,[9]
Fond of warring[10] (with demons),
Abode of all creatures.
Thou art death,[11] and the supreme end[12] of men,
Daughter of the cowherd Nanda,[13]

[1] *Bahūrupā* (see the Lalitā, verse 155). The Devī Bhāg. Pr. says, "She is formless because She is supreme, She has many forms because of Her activity" (see also Devī and Vāmana Purānas) : "She is also the *Shakti* of the countless Rudras." The term is much commented upon in the Purānas, Upapurānas, and Tantras.

[2] *Anekavidharūpinī.*

[3] *Virūpākshī.* Shiva is also called *Virūpāksha.* His eyes are either owing to his state of *samādhi*, or consumption of *bhāng*, pictured as in a vague, dreamy, half-open state.

[4] *Ṣhavarair varvvasaischaiva pulindaischa supūjitā*—a line worthy of remark, for these were savage and non-aryan tribes.

[5] During worship of the image the worshipper rings a bell. There was a constant ringing of bells.

[6] *Pattisha*, a kind of spear with a sharp edge.

[7] Auspicious days. On the ninth (*Navamī*) there is *Chandīpātha* (reading of Chandī), and on the eleventh (*Ekādashī*) fasting.

[8] Krishna's eldest brother.

[9] *Rajanīya* in text is said to be a wrong reading for *mahanīya*.

[10] *Kalahapriyā.* Literally, quarrelsome.

[11] *Nishtha*, which, according to the commentator, here means *maranam*.

[12] That is, *mukti* (Liberation).

[13] Foster-father of Krishna.

Unconquered,
Wearing bark and good cloth :
Raudrī,[1] twilight,[2]
With dishevelled hair,[3]
And who art death,
Fond art Thou of offerings of wine and flesh.[4]
Thou art Lakshmī,[5]
And assumest the form of Alakshmī[6] for the destruction of Dānavas,[7]
Thou art Sāvitri[8] of the Vedas,
Mother of Mantras.[9]
Thou art the *Dakshinā*[10] of the *ritvik*,[11] and art in the altars of sacrificial rites,
And the religious sense[12] of *Rishis*.
Thou art Aditi of Devas [13]
Plough of cultivators, earth of all creatures,
The success of merchants who fare in big ships,[14]
The coast of ocean,
And foremost Yakshi of the Yakshas,[15]
Surasā of Nāgas,[16]
Virginity [17] of maidens and good fortune of women,
Knower of the knowledge of Brahman.[18]

[1] The dark (*tāmasika*) energy, called Raudrī, is said to be Chāmundā. There are said to be nine crores of different Chāmundās. (see Bhāskasarāya Comm., Lalitā, verse 155).

[2] *Sandhyā*.

[3] Kālī and Tāra are always so represented (see Karpūrādistotra).

[4] *Surāmāngsabalipriyā*.

[5] Devī of wealth and prosperity.

[6] Devī of misfortune and poverty.

[7] Sons of Danu, enemies of the Devas.

[8] The Gāyatrī *mantra*.

[9] *Mantraganasya*, or, according to another reading, *bhūtaganasya*.

[10] The present offered to the officiating Brāhmana.

[11] Priest.

[12] *Dharmabuddhi*, a term difficult to translate. A man is said to have *dharmabuddhi* who has great respect for religion and duty.

[13] The Devas were children of Aditi, as the Daityas were of Diti.

[14] *Sāngyātrikānām*=*potavanijām*.

[15] That is, She is the Mother of Kuvera, the King of the Yakshas, a class of *Devayoni*.

[16] Mother of the serpent divinities (Nāgas).

[17] *Brahmacharyya*.

[18] *Brahmavādinī*.

Initiation and supreme beauty,
Lustre of light, Rohinī[1] of planets.
Lakshmī, most successful art Thou in courts and fortresses,
In the confluence of rivers and in the full moon.
Thou art called Kritivasa.[2]
Thou art Sarasvatī in the works of Vālmīki,[3]
Memory in those of Dvaipāyana,[4]
Religious sense of *Rishis*[5] and (perfect) mind of Devas.[6]
Thou art the Goddess of wine.[7]
Adored art Thou by Thy creatures for Thy deeds.
Thou art the charming look of Indra,
And art the thousand-eyed[8]
Devī of ascetics,
Ārani[9] of Agnihotra Brāhmanas,[10]
Hunger of all creatures,
Who satisfieth those in heaven.
Thou art *Svāhā*,[11]
Contentment, patience,
Receptacle of the Vasus,[12] hope of men,
Contentment which comes of work fully done;
All the quarters and their opposites,[13]
Flame of fire, lustrous Shakunī,[14]

[1] The name of an asterism.

[2] The name of Shiva as clad in tiger-skin.

[3] Author of the Rāmāyana. Tradition says that he obtained a boon from the Goddess of learning and composed that work.

[4] Krishna Dvaipāyana, one of the Vyasas arranger of the Purānas, etc., who is said to have had all such *shāstra* by heart.

[5] *Vide ante* (see p. 84, note 12).

[6] *Mānasī*, which the Commentator says = "*Satyasangkalpātmikā chetovritti*"—that is, whose will and thought fully realizes itself.

[7] *Surādevī*.

[8] Indra.

[9] *Ārani* are the two sticks of *samid* wood used to kindle sacrificial fire.

[10] Brāhmanas, who cherish fire in the house and perform *homa* thrice daily.

[11] Wife of Agni, the *mantra* used when making *homa*.

[12] Of whom there are eight: Apa, Dhruva, Soma, Dhara, Anila, Anala, Pratyusha, Prabhāsa (see Vishnupurāna, Book I., chap xv.).

[13] *E.g.*, north and south, east and west, etc.

[14] A terrible spirit of that name.

Putanā [1] the terrible Revatī,[2]
Overpowering sleep of all beings,
Warrior[3]
Of learning Thou art, *Brahmavidyā*.[4]
Ong, and *Vashat*.[5]
The *Rishis* know Thee as Pārvatī amongst women.
As Prajāpati[6] has said, Thou art Arundhatī[7] amongst women, with but one husband.[8]
The difference of disputants.[9]
Famous also art Thou as Indrānī.[10]
This universe, mobile and immobile, is permeated by Thee.
Without a doubt Thou art saviour in all battles.
Amidst fires and on the banks of rivers,
Amidst robbers, in forests and caverns,
When in prison or when assailed by enemies,
And in all times and places where life is in peril.
My heart, my reason, and mind are devoted to Thee.
Deliver me from all sins. Be gracious to me.
Whoever rising at dawn reads[11] for the space of three months
This sacred hymn to Devī compiled by Vyāsa,
Being himself pure and of controlled mind,
Obtains the desired fruit.
Whoever reads it for six months, to him also
The desired fruit is given. Such as read it for nine

[1] A female demon who attempted to destroy, but who was destroyed by the infant Krishna.
[2] Name of the twenty-seventh constellation, containing thirty-two stars.
[3] *Kshatriyā*.
[4] The science of Brahman.
[5] The *Mahāmantra* "*om*." *Vashat* is a *mantra*. As *Svāhā* is used with *homa*, so *shrausat*, *vaushat*, *vashat*, and *svadhā* are used in *pitrikriyā*.
[6] Brahmā.
[7] Wife of the sage Vashishtha, famous for her constancy and devotion.
[8] *Ekabhartrinām*.
[9] *Bhedovivādashīlānām*.
[10] Spouse of Indra.
[11] Here follows the *phala* portion up to fourth line of next page (see p. 108, note 2).

months obtain celestial vision, and he who reads it for one year gains all such success[1] as man may desire.

O Devī ! as was said by Dvaipāyana, Thou art the supreme divine Brahman.

Thou destroyest the bonds and the fearful destruction of men,

The loss of children, wealth, and fear of death from disease.

Thou art in the form of desire, and dost grant the objects thereof.

Having deluded Kangsa, Thou enjoyest the whole world,

And I also shall live as a cowherd among kine ;

To accomplish my work I shall become a cowherd of Kangsa.[2]

[1] *Siddhi.*

[2] The tyrant who sought to slay Krishna. The Chapter concludes : " Having thus addressed the Devī, the Lord disappeared, and She, too, saluting Him, expressed Her consent by saying, ' So be it.' "

MAHISHAMARDINI[1]

(MAHISHAMARDINĪSTOTRA)

FROM THE TANTRASĀRA[2]

1

O CHANDĪ ![3] wanderer in my heart,
By whom the act of the formidable Asura[4] was shattered,
Destroy the calamities which deeply pierce me,
Arising from the mass of malice and fears (which assail me),
So that, free from danger,
And protected by the lotus cluster of Thy feet,
My swan-like[5] mind may swim and rejoice in the ocean of bliss.

2

What fear of his enemies has he who worships Thee ?
The Devas who worship Thy feet stamping on beast and noose,[6]
Having abandoned the form of Nrisingha,[7]

[1] A title of Durgā, Shakti of Shiva as the powerful victrix of demons. She is Mahishamardinī, as the slayer of Mahisha. The Daitya Sumbha attacked Her in the form of a buffalo (*Mahisha;* see Chandī).

[2] P. 574.

[3] A form of the Devī assumed for the destruction of the Daitya Chanda, and who assisted in the destruction of the demon Raktavīja (see Mārkandeya Purāna).

[4] Mahisha.

[5] *Manohangsa*, the *hangsa*, is variously described as a swan, goose, and flamingo.

[6] The Devī is standing on Her lion (*v. post*) with the noose (*pāsha*) beneath Her feet.

[7] The Man lion incarnation (*Avatāra*) of Vishnu, in which He destroyed the Daitya Hiranyakasipu, father of His devotee Prahlāda.

Whose towering mane reached the summit of Mount Sumeru,
And whose fingers are outstretched to tear (the breast of) Hiranyakasipu,[1]
Now worship the lion,[2] the enemy of the elephant.[3]

3

O Chandī! when the syllables, the letters of which speak of Thee,
Reach the ear, then Brahmā and other Devas
Sing the truth, touching Purusha and Prakriti.[4]
O Devī! be to-day gracious to me,
Devoted as I am to the kissing of Thy beautiful lotus feet,
The one and only glittering abode of the essence of the nectar of all Devatās.

4

If, because of my following your way of Kula,[5]
I suffer reproach better is it that I shall thus be without fame.

[1] See last note. The *avatāra* is generally represented with the King of the Daityas across his knees, tearing asunder with his hands and claws the latter's belly.

[2] Which accompanies the Devī as Durgā. After the destruction of Hiranyakasipu, Vishnu's wrath was not appeased. The world trembled, fearing what he might do. The Devas asked the help of Shiva, who assumed the Sharabha form—that of a lion with wings and eight feet—who caught up Vishnu into the air and held him there until he had become powerless. The lion then went to the feet of Durgā, whom he accompanies.

[3] *Gaja*, the elephant form subsequently assumed by the Asura, Mahisha.

[4] Shiva and Shakti, the "Male" and "Female" elements, from whose union springs the universe (see Arthur Avalon's Introduction to the Mahānirvāna Tantra, and his edition of the Tantra Tattva).

[5] That is, *Kulāchāra*, one, and the highest, of the divisions of Tantrik worshippers often misunderstood, and therefore subject of reproach; and which is contrasted in the next line but one with the more popular and conventional worshipper of Keshava and Kaushika.

Let me not have that which comes of the worship of
Keshava[1] and Kaushika ;[2]
Rather, O Mother! let my heart rest in meditation on
Thy lotus feet,
Worshipped by Brahmā, Hari,[1] the enemy of Smara[3] and
the enemy of the Daityas.[4]

5

O Mother ! if I be engaged in the rightful[5] contemplation
of Thy lotus feet,
What matters it if I know not[6] other sacred places ?[7]
May Thy lotus feet be ever present to my mind—
Thy feet which are the wealth of our wounds ![8]
O propitious Mother ! do Thou forgive me.

6

Verily and without doubt, even the Lord of Bhutas[9] would
have perished[10]
Maddened as He was with the joy of the embrace of (Thee
who art) His own self.[11]

[1] Vishnu.

[2] An epithet both of Shiva and Indra, probably here the former.

[3] Smara, the God of Love ; Shiva, whom he slew, is his "enemy."

[4] *Daityāri* ; usually an epithet of Shrī Krishna, but as Hari has already been mentioned, possibly the reference may be to Indra.

[5] *I.e.*, orderly, according to the direction and sequence of the dhyāna or stotra.

[6] Literally, "If I be deprived of."

[7] *Siddhāspada*, where the perfect (*siddha*) are, or where *Siddhi* (power and perfection) may be gained.

[8] That is, they are the healers of our pain.

[9] Shiva Bhuteshvara or Bhutanātha. *Bhuta*, which in a general sense means "beings," specifically refers to the spirits and ghosts by whom Shiva is surrounded, and of whom He is Master.

[10] It is by the Devī's aid that Shiva is Parameshvara, for without Shakti He is nothing, and without Her life-giving energy and support cannot exist. As the Kubjikā Tantra says : "Without their Shaktis the husbands are but *preta*" (inert corpses). So also the Jnānārnava : 'O beloved, pure Sadāshiva, without Shakti is without motion like a corpse, for without Shakti He can do nothing."

[11] *Svātmānam parirabhya*. Literally, having embraced Himself. The Devī is, however, in a dualistic sense, His sacred half, and in reality one with Him and His own self (see Mahānirvāna Tantra, chap. i.).

Had He not enjoyed the lotus fragrance of Thy feet,
Full of honey from which drop liquid sandal,
And the nectar, there haply fallen from the moon.[1]

7

O Mother! let the stream of heavy showers of holy devotion towards Thee
Be ever shed upon me,
Struggling and drowning, alas! as I am in the endless ocean of illusion,[2]
Without taste of the springing water of the Bliss of Brahman,[3]
Which dispels the weight of mental afflictions from numbers of Devas.

8

May (Thy) glory,[4] dark as collyrium cloud,
Be ever in my heart.
From its glittering lustre were born the three Devatās,
Who create, maintain, and destroy the world,
Whose substance is pure intelligence and bliss,[5]
Dispelling the darkness which overspreads the heart
By the (glory of the unnumbered) millions of their rays!

9

May[6] Devī Mahishamardinī, who hath power to destroy
The proud enemies of the Devas,

[1] *Daivādvichyuta chandra chandanarasaprāgalbhya garbashravat*—"Haply" in the poetical sense, as the nectar should be in the moon, but it happens to be dropping from the sacred feet of the Devī. Moreover, the Parangvindu, which is Shivashakti, is in the crescent of Nirvānakalā, which is by Amākalā the sixteenth digit of the moon-circle (*Chandramandala*), whence flows the nectar, which, as Ichchhā, is the eternal precursor of creation (see Commentary, verse 49, of the Shatchakranirūpana).

[2] *Viddhā*, not as the original has it, *Siddha*.

[3] *Brahmanandasarābhisheka* in the original should be *Brahmanandārāsābhisheka*.

[4] *Mahas*, not *mahang*, as in the text.

[5] *Nirmalachidānāndatrayangdaivatam.*

[6] Verses 9 to 12 are a free rendering of a text which in parts is so corrupt as to be untranslateable with accuracy.

And is the slayer of many another demon,
Ever conquer !
She it was who, having severed the head of the Asura Mahisha,
Seized upon him who assumed the form of a buffalo by his magic art
Upon the field of battle,
Now bellowing, now running, now lowering his head downward,
Falling upon the battlefield, and then vanishing from it for a while.

10

She kills the Asuras upon the battlefield.
Terrible it was, with the dancing of the weapons and streamers[1] of the enemy,
With a cloud of thrown discus and other missiles.
There the copper-coloured weapon[2] dashed and flashed from the enemy's arrows—
Enemies so stout, strong, and tall, proud of wealth and power,
The field of battle thus seemed to have been swept by a tempest,
Most hideous it was, thickly spread with limbs and dead bodies of Asuras,
In whose blood and flesh birds slaked their thirst and appeased their hunger.

11

Let the Sādhaka meditate upon Devī Mahishamardinī,
Rushing now here, now there on the field of battle for the slaughter of the enemies,
Attended by eight companion Mātrikas,[3]
Ear-ringed with eight-petalled lotuses,
Within each petal of which are writ the eight syllables,
Mahishamarddinyai namah.[4]

[1] Chowrie. [2] That is, fire. [3] The Devīs so called.
[4] Salutation to the Devī slayer of Mahisha.

Formidable was that field with the tossing of the huge curved horns of Mahisha,
Deeply black, maddened, wandering to and fro, horribly roaring,
Whose instant death was desired of the Devas.

12

Let the Sādhaka meditate
Upon the auspicious black *Bhagavatī*[1] Mahishamarddinī,
Holding in Her hands discus lance, axe, shield, arrow, bow, and trident,
Making the gesture[2] which dispels fear;
Her long, matted hair is like a bank of cloud,
Covering Her face most formidable,
Loudly screaming, now with peals of terrible laughter,
And then with Her threats greatly frightening the Daitya heroes.

13

O Devī! such as in this manner
Meditate upon Thy faultless form,
Worshipped by Indra and other Devas,
To them it is given to attack the cities of their enemies,
And, conquering their enemies, to gain a kingdom;
They, too, acquire nectar of the knowledge of poesy,
And power to arrest, banish, and slay.[3]

14

O Mother! salutation to Thee!
May Thou conquer!
Whosoever, meditating upon Thy lotus feet,
Utters this Thy hymn,
In the palms of the hands of all such
Are forthwith wealth, fulfilment of desire, and liberation.

[1] See p. 101, note 10. [2] The *abhaya mudrā* (see p. 30, note 2).
[3] *Stambhanam*, *uchchatanam*, and *maranam*, three of the Tāntrik *Shatkarmma*.

"MAY THE DEVĪ GRANT ME PARDON"

(DEVYAPARĀDHAKSHAMĀPANASTOTRĀ)

By SHANGKARĀCHĀRYYA

1

ALAS! I know not either Thy *mantra*[1] or *yantra*,[2]
Nor how to welcome Thee,[3]
Or how to meditate upon, nor words of prayer to Thee,
Nor do I know Thy *mudrā*,[4]
Or how to lay before Thee my griefs;
But this I know, O Mother!
That to follow Thee is to remove all my pain.

2

By my ignorance of Thy commands,
By my poverty[5] and sloth,

[1] *Shabda* is Brahman, and *mantra* the manifestation thereof. From *manana* arises realization of the monistic truth. *Man* of *mantra* comes from the first syllable of *manana*, and *tra* from *trāna*, or liberation from the bondage of the *sangsāra*. That is called *mantra* which calls forth (*āmantrana*) the *chaturvarga*, and which is the *svarūpa* of Devatā. (See Introduction, Mahānirvāna Tantra, and the Chapter on Mantra Tattva in the edition of Tantra Tattva edited by Arthur Avalon.

[2] *Ibid.*, the Tantrik diagram which is worshipped in lieu of the image (*pratimā*). The Gāyatrī *Yantra* is figured on the cover of this work. *Mantra* is *Devatā*, and *yantra* is mantra, in that it is the body of the *Devatā*, who is *mantra*.

Yantram mantramayam proktam mantrātmā devataivahi
Dehātmanoryathā bhedo yantradevatayostathā (Kaulavalīya Tantra).

"The substance of *yantra* is *mantra*. *Devatā* is *mantra*. As there is a distinction between body and *atmā*, so there is between *yantra* and *Devatā*."

[3] By the *āvāhana mantra*, always said in worship of the *pratimā*.

[4] Ritual gesture, it being said: *Devānāng modadā mudrā tasmāttāng yatnatashcharet* (see Introduction, Mahānirvāna Tantra)—"*Mudrā* is giver of pleasure to Devas, therefore it should be done with care."

[5] Want of means to perform the proper worship.

I had not the power to do that which I should have done,
Hence my omission to worship Thy feet.
But, O Mother ! auspicious Deliverer of all,
All this should be forgiven me,
For a bad son may sometimes be born, but a bad mother never.[1]

3

O Mother ! Thou hast many worthy sons on earth,
But I, your son, am of no worth ;
Yet it is not meet that Thou should'st abandon me,
For a bad son may sometimes be born, but a bad mother never.

4

O Mother of the world, O Mother !
I have not worshipped Thy feet,
Nor have I given abundant wealth to Thee ;
Yet the affection which Thou bestoweth on me is without compare,
For a bad son may sometimes be born, but a bad mother never.

5

I have abandoned the worship of other Devas
Because of the variety and confusion of the injunctions relating to their worship.
I am no more than eighty-five years of age,[2]
If Thou will not bestow Thy kindness on me,
What shelter have I without Thy support,
O Mother of the big-bellied Deva ![3]

[1] A celebrated line : *Kuputtro jāyelā kvachidapi kumātā nabhavati.*

[2] How is this stated if the hymn be the work of Shangkarāchāryya, to whom it is attributed, for he is said to have died at the early age of thirty-two ?

[3] *Lambodarajananī.* The Deva is the elephant-headed Ganesha

6

Prayer, sweet as the sweet melon,
Makes even a dog-eater[1] perfect;
Even a beggar walks without fear
With crores[2] of gold pieces.
O Aparnā![3] this is the fruit of Thy *mantra* entering their ears.
Who can say, O Mother!
The fruit which is born of the recitation[4] of Thy *mantra*?

7

He who is besmeared with the ashes of the funeral pyre,[5]
He who swallowed poison,[6]
Who is clothed with space,[7]
With matter hair, garlanded with the Lord of Serpents,
The Lord of men,[8]
The Lord of Ghosts[9] holding a skull in His hands,

[1] That is, a low caste such as the *Chandāla*, who eats any filth.

[2] A crore is 100 lakhs; a lakh is 100,000.

[3] Name of the Devī. According to the Kālikā, and Brahmā Purānas the Devī, as the daughter of Himavat, renounced even leaves as food (*a-parnā*=without leaf); hence she is called by Devas Aparnā. According to another derivation, the name comes from *apa* (removing), *rina* (debt). So Bhāskararāya, who gives it, says in his *Devīstava*: "When you have not discharged your debt to me, though I respect your name, O Shivā, why are you not ashamed to bear the name of Aparnā?" (discharger of debt)? According to the Nirukta *parna*=falling. *Aparna*=free from falling.

[4] That is, *japa*, which is only recitation in the English in its lowest form, the highest form being mental (*manasā*) only. *Japa*, which is defined as *vidhānena mantrochchāranam*, is either *vāchaka*, *upāngshu*, or *manasā* (see Tantrasāra, 75 *et seq.*).

[5] Shiva, to whom the rest of the attributes in this verse refer.

[6] See. p. 14, note 1.

[7] Shiva is represented naked, as the Yogins, of whom He is the Master, ever are.

[8] *Pashupati*. *Pashu* literally means animal, but men are also *pashu*.

[9] *Bhūtesha*. Shiva is surrounded by hosts of spirits.

Owes his great state as Lord of the World
To his acceptance of Thee as His Spouse, O Bhavānī ![1]

8

No desire have I for liberation,
Nor have I desire for wealth,
Nor wish for knowledge,
O Moon-faced One ! neither have I wish for happiness ;
But this only I beg of Thee,
That my life may pass in the recitation of these words :
Mridānī,[2] Rudrānī,[3] Shivā, Shivā, Bhavānī.[1]

9

I have not according to the injunctions laid down therefor
Worshipped Thee with the various articles[4] of worship.
What is there which I have not wrongly done or omitted in my meditations on the Brahman ?
O Dark One ![5] it will be but fitting on Thy part
If Thou bestoweth not kindness on me, helpless though I am.

[1] Bhava is Shiva, and is His name in the watery form of the *ashta-mūrti* (eight forms). The Vāyu Purāna says that He is called Bhava because all things come from Him and subsist in water. The Devī is Bhavānī, as the Spouse and giver of life to Bhava.

[2] Mrida is a title of the *sāttvika* Shiva. She is His Spouse.

[3] Devī is the Spouse of the countless Shivas called Rudras, in whom the *tamoguna* prevails. The dark (*tamas*) energy, called Raudrī, is said to be Chāmundā.

[4] *Upachāra.* There are sixteen such, called the *shorasha pūjā upachāra*—viz., (1) *āsanam* (seat) ; (2) *svāgatam* (welcome) ; (3) *pādyam* (water for feet) ; (4) *Argham* (offering of water, *durva* grass, rice, etc.) ; (5) and (6) *āchamaniyam* (water for sipping ; twice) ; (7) *madhuparka* (honey, ghee, milk) ; (8) *snānam* (bathing) ; (9) *vasanam* (cloth) ; (10) *ābharanam* (jewels) ; (11) *gandha* (scent, sandal paste, etc.) ; (12) *pushpa* (flowers) ; (13) *dūpa* (incense) (14) *dīpa* (lights) ; (15) *naivedyam* (food) ; (16) *vandanam* or *namaskāra* (prayer).

[5] *Shyāmā.*

10

O Durgā,[1] our Lady ! O ocean of mercy !
When overwhelmed by danger[2] I remember Thee.
Think not, however, this to be deceit on my part,
For children afflicted by hunger and thirst ever remember their mother.

11

O Mother of the world ![3]
It is nothing wonderful if Thou art full of compassion for me ;
A mother does not abandon her son
Even if he have an hundred faults.

12

There is no such great sinner like me,
There is no such destroyer of sin as Thou.
Now, Mahadevī, you have heard what I have to say,
It remains for Thee to do what may seem fitting to Thee.

[1] A great name of the Devī. The Devī Purāna says that She is so called because the Devas were delivered from fear in difficulty and battle ; hence She is deliverer (Durgā). The Mārkandeya Purāna and the Lakshmī Tantra in the Pancharatrā says : "In this place I shall kill a great Daitya (Titan) named Durgama. Hence my name shall be Durgā."

[2] The Mārkandeya Purāna says : "When Thou art remembered in times of difficulty, Thou takest away all fear of all things."

[3] *Jagadambā.*

CHANDIKĀ[1]

From The FOURTH OR SHAKRĀDI MĀHĀTMYA OF CHANDĪ. (MĀRKANDEYA PURĀNA)

1

May that Devī by whose power this world was spread,
The perfect form of the powers of countless Devas,[2]
The Mother[3] worshipped by all Devas and Maharshis,[4]
Do good to us.

2

May that Chandikā whose peerless majesty and power
Neither Bhagavān Ananta,[5] Brahmā, nor Hara[6] can
declare,
Turn Herself towards us for the destruction of the fear
of evil,
And the protection of the whole world.

3

We bow to Her who is good fortune itself in the dwellings
of the virtuous,
Ill-fortune in those of the sinful,
Reason[7] in the hearts of the intelligent, faith in those of
the good,
Modesty in that of the high born.
Protect, O Devī ! this universe.

[1] When the enemies of the Devas were vanquished by the Goddess Shakra and the other Devas, bowing down before Her, their hair "erect with exultation," thus sung Her praises.

[2] Her form was that of their combined powers.

[3] *Ambikā*.

[4] Great *Rishis* or Seers.

[5] Vishnu.

[6] Shiva, for they, too, adore Her.

[7] *Buddhi*.

4

How can we describe Thy thought transcending form,
Or Thy greatly abounding strength which destroyed the Asuras,[1]
Or, O Devī! those great deeds of Thine
Done in battle midst hosts of Devas, Asuras, and others?

5

Thou art the cause of all the worlds,
Though Thy substance is the three *gunas*,[2]
Yet is no fault known in Thee.[3]
Incomprehensible art Thou even to Hari, Hara,[4] and other Devas.[5]
Thou art the refuge of all.
The whole word is but a part of Thee,[6]
Unmanifested,[7] primeval, supreme Prakriti.[8]

6

O Devī! Thou art *Svāhā*,[9]
By the utterance whereof all Devas in all sacrifices are satisfied.

[1] Enemies of the Devas.

[2] *Sattva Tamas, Rajas.* Nature as spirit, as the veil of spirit, and of descent and ascent from spirit to matter and matter to spirit (see Introduction, Mahānirvāna Tantra).

[3] Ordinarily, the world which consists of the *gunas* is imperfect, but She who is it and yet transcends it, is perfect.

[4] Vishnu and Shiva.

[5] As the Vishnu Yāmala cited in the Shāktānandataranginī, says (*Mātastvatparamam rūpam tanna jānāti kashchana*, chap. iii.): "Her supreme form is that which none know."

[6] Not as it has been rendered, "Thou art the entire world which is composed of parts"—the world is but a part of Her. Hindu belief is not pantheistic in the ordinary European sense of the word.

[7] *Avyākrita*, of which Nagoji Bhatta says it=*Shadvidha vikārarahitatvāt*, on account of its being void of the six forms of change.

[8] Of whom the Shāktānandataranginī says: "*Pranamya prakriting nityāng paramātmā svarūpinīm*" (chap. i.).

[9] The *Mantra* of that name (see p. 86, note 5).

Thou art also declared by men to be *Svadhā*,[1]
Which satisfies the *Pitris*.[2]

7

Thou, O Devī ! whose great *vrata*[3] surpasses all thought,
Art the supreme knowledge full of power
Which is the cause of liberation
Ever sought to be gained by those *Munis*[4] desirous thereof,
Who have strictly controlled their senses and are free of all faults.[5]

8

Thou art in the form of sound,
The repository of spotless[6] Rik[7] and Yajus[7] hymns,
And of the Sāman[7] hymns wherein are the verses of the charmful *Udgītha*.[8]
Devī, Thou art the threefold Veda[9] and Bhagavatī ;[10]
For the maintenance of the world Thou art the science of *Vartta* ;[11]
Thou art the supreme destroyer of its pains.[12]

9

O Devī ! Thou art the power of understanding[13]
By which the essence of all *Shāstras* is known ;

[1] The *Mantra* of that name (see p. 86. note 5).
[2] The lunar ancestors of the human race and the earthly ancestors of the seventh degree, to whom offering is made in *pitrikriyā*.
[3] Vow or voluntary rite (see Introduction, Mahānirvāna Tantra).
[4] Sages.
[5] This passage has been rendered : " Thou studiest with Thy organs, which are the essence of strength well restrained." But the Devī does not study, nor has She organs restrained or otherwise.
[6] Because they were breathed out by Ishvara.
[7] Of the Vedas so named.
[8] Part of the Sāmaveda, the office of the Udgātri.
[9] See p. 33, note 9.
[10] For She has all powers.
[11] *I.e.*, agriculture, cattle-rearing, and trading.
[12] As the Lalitā Sahasranāma says : "She soothes like moonlight all those who are burnt by the triple fires of misery" (*tāpatraya*) of phenomenal existence.
[13] *Medhā*, which Gopal Chakravarti says=*Dhāranāvatībuddhi*.

Thou art Durgā,[1] the vessel wherein we cross the dangerous ocean of the world.
Devoid of attachment art Thou.[2]
Shrī[3] also, who hast made Thy abode in the heart of the enemy[4] of Kaitabha,[5]
Thou art indeed Gaurī,[6] who hast fixed Thy dwelling in the moon-crested Deva.[7]

10

Smiling spotless like unto the full moon,
Resplendent as the finest gold,
And lovely was Thy face.
Yet wonderful it was that swayed by wrath,
The Asura Mahisha suddenly smote Thy face when he saw it.

11

Greatly marvellous indeed it was that when he had seen Thy face,
Wrathful, terribly frowning, beauteous as the rising moon.
Mahisha did not forthwith yield up his life,
For who can live after beholding the wrathful King of Death ?[8]

12

O Devī, our supreme Lady !
Be gracious for the sake of the world,
For when wrathful Thou dost suddenly destroy the generations of the enemies.[9]
It is but now made known to us
That the mighty army of the Asura Mahisha has met its end.

[1] Nagojī says: "*Duhkhaprāpyatvena durgāsi iti uchyate*" (to be attained to with great difficulty).

[2] *Asangā-nirlepā* (G. C.) *chidānandamayitvat* (on account of Her being *chit* and *ānanda*).

[3] Lakshmī. [4] Vishnu. [5] The *Daitya* brother of Madhu.

[6] See p. 128, note 10.

[7] Shiva, who bears on His head the crescent moon.

[8] Yama. [9] That is, the *Daityas*.

13

Those to whom Thou, O bestower of prosperity! art gracious,
Are esteemed in all lands,
Their wealth and fame increases,
And then *dharma*, *artha*, *kāma*, *moksha*[1] know no lessening.
Praiseworthy are they maintaining sons, servants, and wives.

14

By thy grace, O Devī! the virtuous man, ever honoured,
Does ever daily all religious acts,
And thereafter gains heaven by Thy grace;[2]
Therefore art Thou of a surety the giver of fruit in the three worlds.

15

O Durgā! the remembrance of Thee destroyest the fear of all creatures,
When called to recollection by those in health Thou dost bestow a truly good mind.
O remover of poverty, pain, and fear,
Who but Thee art ever compassionate for the good of all.

16

By the slaying of these foes the world gains happiness.
O Devī! Thou hast slain them with the desire
That they should not always sin so as to merit hell,[3]
But that by death in battle they may go to Heaven.

[1] See p. 160, note 5.

[2] Nagojī Bhatta says *tatah* here means that after that (*svarga*), and in order of time they gain *moksha* (liberation).

[3] Not "Let these practise sin so as to descend to Hell for long," as it has been rendered. The Devī's desire is to save even Her foes. The translation of the alternative reading given by the translation referred to is nearer the sense of the text.

17

Seeing them, why dost Thou not (by Thy look) turn them to ashes ?
Thou throwest Thy weapon among the enemies, the Asuras,
In order that, being purified by it,
Even these enemies may go to heaven.
Such is Thy merciful intention even towards them.

18

If by the glittering, formidable flashes of Thy sword,
And by the lustre of Thy spear-point,
The eyes of the Asuras were not destroyed,
It was because they gazed on Thy countenance,
Like unto the radiant moon.

19

O Devī ! Thy nature it is to subdue the evil works of the wicked,
Thy form, destructive of the strength of those who destroy the Devas,
Surpasses all thought, and is comparable with none.
By this Thou hast manifested Thy kindness even to enemies.

20

O Devī ! with whom may this Thy valour be compared,
Or Thy most charming form striking fear among foes ?
In Thee only, bestower of boons, even upon the three worlds,
Are seen both kindness of heart and relentlessness in battle.

21

By the destruction of their foes the three worlds have been saved by Thee,
Thou hast led even these to heaven,

Having slain them in the front of battle,
And hast dispelled the fear besetting us from the maddened enemies of the Devas.
Salutation to Thee, O Devī !

22

With Thy spear protect us, O Devī ![1]
O Mother ! protect us with Thy sword.
By the sound of Thy bell guard us,
And by the twanging of Thy bow-string
Protect us in the East and in the West,
Guard us, O Chandikā ! in the South,
And in the North by the brandishing of Thy spear.

23

Whatever gentle forms of Thine,
And whatever of Thy terrible forms
Wander in the three worlds,
By these forms protect us and the earth.

24

O Mother ! by Thy sword, spear, and club,
And other weapons, in Thy soft and supple hands,[2]
Guard us on every side.[3]

[1] Here follows the *prārthanā* (prayer).

[2] Literally, leaflike (*pallava*), soft, and supple.

[3] The *Rishi* in Chandī continued : Thus was the upholder of the world hymned by the Devas who did worship Her with celestial flowers, perfumes, unguents, and incense upon which the Devī, highly honoured with this hymn, said to the Devas, "Choose what ye desire of me." On which the latter prayed that whenever they called upon Her She might come to their assistance, and that whatever mortal should praise Her with this hymn should prosper. Bhadrakālī said, "Be it so," and vanished from their sight.

ANNAPŪRNA[1]

(ANNAPŪRNĀSTOTRA)

FROM THE TANTRASĀRA[2]

1

SALUTATION to Thee, O Devī!
Dispenser of blessings, beloved of Shangkara,[3]
Dear to devotees,
Annapūrnā.

2

Thou hast assumed form by *māyā* [4]
Beloved of Shangkara.
Salutation to Maheshvarī,[5]
O Annapūrnā! obeisance to Thee.[6]

3

O Mahāmāyā![7] beloved Spouse[8] of Hara,[9]
Giver of the fruit of desire,
Queen of *Suras*.[10]
O Annapūrnā! obeisance to Thee.

[1] A name of the Devī as She who bestows food, whose sincere devotee will never want rice. In one hand She holds a rice-bowl, and in another a spoon for stirring the boiled rice.

[2] P. 570.

[3] Shiva.

[4] All forms of the Devī, as also the forms of all *Devatā*, whether in the strict sense *avatāra* or not, are mayik; but to the worshipper none the less real.

[5] Feminine of Maheshvara, a title of Shiva as great Lord and Ruler of the worlds.

[6] *Annapurne namostute*—the refrain.

[7] The Devī as She who yields and is yet Herself unaffected by *māyā*.

[8] *Dharmaputī*—that is, a wife married with religious rites. There are other forms of marriage.

[9] Shiva.

[10] *Devas*.

4

O Mahādevī ! with the lustre of a thousand rising suns,
Three eyed,
Crested with the crescent moon.[1]
O Annapūrnā ! obeisance to Thee.

5

O Devī ! clad in fine garment,
Ever giving rice,[2] Sinless One,
Who delights in the dance of Shiva.
O Annapūrnā ! obeisance to Thee.

6

O Devī ! fulfiller of the desires of devotees,[3]
Destructress of worldly pain,
Bending under the weight of Thy breasts.[4]
O Annapūrnā ! obeisance to Thee.

7

Thou residest in the centre of the six-petalled lotus,[5]
And art in the form of the six-fold *shakti*,[6]
Thou art Brahmānī and all others.[7]
O Annapūrnā ! obeisance to Thee.

8

O Devī ! adorned with the crescent moon,
All empires[8] are Thy gift.

[1] As is Shiva. [2] *Annadā narata*, or food generally.

[3] *Sādhakas*, those who practise *sādhanam* (see Introduction to Mahānirvāna Tantra). [4] *Kuchabhārānate* (see Introduction).

[5] That is, the *svādishthāna padma*.

[6] *Sharangavuvatīmaye*, which equals *sharangashaktisvarupe*. The sixfold *shaktis* are: *Hridayānga shakti*, *shirongga shakti*, *shikhānga shakti*, *netrānga shakti*, *kavachānga shakti*, and *astrānga shakti* which refer to the *Tāntrika nyāsa*, done on the heart-head, crown-lock, eyes, the body, and the concluding gesture with the palms of the hands, accompanied by the *astra vīja* or "*phat.*"

[7] That is, Indrāni, Kaumāri, and other *Mātrikas*. [8] *Sāmrājya*.

Giver of delight to Sarvva,[1]
O Annapūrnā ! obeisance to Thee.

9

Thy lotus feet are worshipped by Indra and other *Devas* ;
Thou assumest the form of Rudra and other *Devas*,
Giver of wealth.
O Annapūrnā ! obeisance to Thee.

10

Whoever[2] at time of worship
Devoutly reads this hymn,
In his house Lakshmī[3] ever abides ;
True is this and without doubt.

11

Whoever having recited[4] the *mantra* daily,
Reads this hymn at dawn of day,
Obtains wealth of rice
And prosperity.

12

Not to all and any should this hymn be revealed,
For be it made known to one who is unworthy,
Then ills fall upon him,
Therefore should it be carefully concealed.

[1] *Sarrvānandakare.* Sarrva is one of the eight forms (*ashtamūrti*) of Shiva ; or it may literally mean " giver of delight to all."

[2] This is, the *phala* (fruit or result) portion of the *stotra*. All devotional works contain a *phala* chapter or verse, which states the result or reward (*phala*) to be obtained by their perusal, recitation, or hearing. If any worshipper invokes Devī by any particular name, such as Annadā, he obtains the corresponding fruit. So the Suta Sanghitā (iv. 33, 29, 30) says : " All names are attributed by His own *māyā* to Brahman, yet some apply specially by the wish of Shiva Himself. O sages ! by the repetition of such names one becomes the Supreme Lord Himself and before His lotus face Sadāshiva dances with His Spouse " (see Bhāskararāya Commentary, Introduction to second Chapter of the Lalitāsahasranāma). [3] Devī of prosperity and wealth.

[4] Literally, " made *japa* of " (see p. 96, note 4).

MANIKARNIKĀ

(MANIKARNIKĀSTOTRAM)

By SHANGKARĀCHĀRYYA

1

IT was on Thy bank, O Manikarnikā ![1]
That Hari and Hara, givers of *sāyujya mukti*,[2]
Disputed together at the departure festival[3] of a certain one.
Hari[4] said, "Let Him be like unto me,"
Whereon forthwith from within the body
Came forth Shiva mounted on Garuda,[5]
In yellow garment,[6] with the mark of Bhrigu's foot on His breast.[7]

[1] Is the name of a celebrated *ghat* at Benares, where the bodies of the dead are burnt, and at which the gem of the ear ornament of the Devī fell. The Kāshipanchakastotra of Shankara says that where there is *nivritti* of *manas*, there is the great peace. That peace is the foremost of *tirthas* (here rivers) and Manikarnikā (*Manonivritti paramopashāntih sā tirthavaryyā manikarnikācha*).

[2] One of the forms of qualified *mukti* (liberation), the others being *Sālokya* (remaining in the same region with the Deva), *Sāmīpya* (remaining near the Deva), *Sārupya* (receiving the same form as the Deva), *Sāyujya* (becoming one with the Deva).

[3] *Prayānotsave*—that is, death. [4] Vishnu.

[5] The Bird King, who is the vehicle (*vāhana*) of Vishnu, son of Kasyapa, by his wife Vinetā, elder brother of Aruna.

[6] The colour of Vishnu's robes. The verse is intended to show the unity of both Vishnu and Shiva.

[7] *The Rishis* once disputed amongst themselves as to the relative merits of Brahmā, Vishnu, and Shiva, and the *Rishi* Bhrigu was sent to test them. The first and last on being purposely slighted by Bhrigu showed the weakness of resentment. Finding Vishnu lying down with Lakshmī in the daytime he upbraided him for this and planted with force his foot on his chest. Vishnu not only took all this in good part, but rubbing the foot of Bhrigu expressed the hope that the latter had

2

Indra and the Thirty,[1] at the close of their period of enjoyment,[2]
Descend to earth again,[3]
And are reborn as men, or even as beast, bird, or worm;
But those, O Mother Manikarnikā! who plunge into Thy waters,
Are freed from sins, and indeed in *Sāyujya*[4] man becomes
Nārāyana[5] himself, with crown and *Kaustubha* gem.[6]

3

Kāshi[7] is of all cities the most praiseworthy,
For it is the city of *vimukti*,[8] adorned with Gangā.
There Manikarnikā is the giver of happiness,
And *Mukti* itself is Her servant.[9]
When Brahmā weighed Heaven with its Devas against Kāshi,
Kāshi, as the heavier, remained on earth,
But Heaven, the lighter, rose to the skies.

4

Nought is better than any part of the banks of Gangā,
But there, where Kāshi is, is the best,

not hurt it by his action. On this exhibition of divine quality the palm was adjudged to Vishnu, who thereafter bore the mark of Bhrigu's foot on his breast.

[1] *Tridashah*, a collective name for the other Devas. The thirty-three (three being understood) *ganas* of Devas, of which the Devī is Tridaseshvarī.

[2] In heaven (*Svarga*).

[3] For the enjoyment in *Svarga*, which is part of the worlds of birth and rebirth, is not eternal, but on fruition the *jivātmā* again descends to earth to work out its unexhausted *karma*.

[4] *Sāvujyepi*. As to *sāvujya*, see *ante*, p. 109, note 2. [5] Vishnu.

[6] A great and brilliant gem worn by Vishnu. [7] Benares.

[8] *Nirvānamoksha*, the highest form of *Mukti* (liberation). As the saying goes: "Ajodhyā, Mathurā, Gāyā, Kāshi, Kānchi, Avantikā, Purī, these seven *tirthas* (places of pilgrimage) give *mukti*, but Kāshi (Benares) gives *nirvāna mukti*."

[9] As the servant awaits the orders of his mistress, so *mukti* (liberation) awaits the command of Manikarnikā.

And Manikarnikā, where Ishvara gives *mukti*, is the best
of all.
This place, inaccessible even to Devas,
Destroys a mass of sins.
Through many virtues acquired in previous births
Alone may it be attained, and by the pure only.

5

The multitude of being is immersed in the ocean of pain.
How may they gain release ?
It was with this knowledge that Brahmā constructed the
city of Bārānashī,[1] which gives all bliss.
Men seek the happiness of Heaven,
But in so doing they but show small desire,
Since from Heaven they must fall again to earth
At the close of their appointed time of happiness.[2]
But Kāshī[1] is the city of liberation,[3]
Ever beneficent, giving *dharmma*, *artha*, *kāma*, and
moksha.[4]

6

He who holds the bamboo flute[5], upholder of the mountain,[6]
Who bears on his breast the *Shrivatsa*[7] mark,
And Shiva, with venom in His throat,[8]
Who bears Gangā upon his head,[9]
And the husband of Lakshmī,[10]
Are one and the same.[11]

[1] Benares. [2] See p. 110, note 3 [3] *Mukti* (see p. 110, note 8).
[4] Piety, wealth, fulfilment of desires, and liberation.
[5] Krishna, who is often so figured.
[6] Mount Goverdhana, which Krishna, by his might, upheld.
[7] Curls of hair on the breast of Vishnu.
[8] At the churning of the ocean, poison issued which, to save the world, Shiva swallowed. It coloured His throat blue; hence he is called Nilakantha. [9] The River Ganges (see p. 125, note 5). [10] Vishnu.
[11] They with Brahmā; for as the Rudrayāmala says: "Though three they are one" (*Ekam murtistrayo deva*). All Devas and Devīs are but manifestations, with the apparent limitations incident thereto, of the Supreme Unity—the Brahman.

Many of such, O Mother Manikarnikā !
As bathe in Thy waters become Rudras and Haris.[1]
How, then, can there be any difference between them ?[2]

7

Death upon Thy Banks, which is the giver of happiness,
Is praised even by the Devas.
On him who thus dies Shakra[3] ever looks with His thousand eyes.
Savitri[4] of a thousand rays welcomes Him as He ascends (to the heavens).
Such a pure one, mounted on a bull or on Garuda,[5]
May go to whatsoever abode he will.

8

Even the four-headed Deva,[6]
The *Guru* who initiates into the meaning of the Veda,
Is unable even in an hundred of his[7] years
To describe the purity which arises upon bathing at midday in Manikarnikā.
But the Deva who bears the moon upon his forehead,[8]
By the power of his *yoga* knows Thy purity.
Shiva makes that man who dies on Thy Bank
Either Himself or Nārāyana.

[1] Shiva and Vishnu.

[2] That is, they cease to differ from one another, having become Hari and Hara, who are themselves one.

[3] Indra, king of the celestials.

[4] The sun (Suryya).

[5] The first is the vehicle (*Vāhana*) of Shiva. The second, the Bird King is the carrier of Vishnu.

[6] Brahmā.

[7] Not human years.

[8] Shiva.

9

All such sin-destroying fruit as is earned by millions of
troublesome horse-sacrifices[1]
Exists in the purity which comes from bathing in Mani-
karnikā.
He, who having bathed therein,
Reads this hymn, goes to the abode of the light of
Brahman,
Having crossed the great ocean of this world
As if it were but some little pool.

[1] The Vaidika Ashvamedha.

DURGĀ[1]

FROM THE MAHĀBHĀRATA[2]

1

I SALUTE Thee, leader of Yogīs,[3] one with the Brahman,[4]
Dweller in the Mandāra forest.
Virgin[5] Kālī,[6] Spouse of Kāpāla,[7] of tawny hue.[8]
Salutation to Thee, Bhadrakālī.[9]
Reverence to Thee, Mahākālī,[10]
Chandī,[11] Fearless one.[12] Salutation to Thee, Saviour[13] imbued with all good fortune.[14]

[1] See p. 102, note 1; p. 129, note 5; p. 135, note 1; p. 136, note 1.
[2] Bhīshma Parvvan, s. 23 (see Muir, O.S.T. iv. 432).
[3] *Siddhasenanī.* The *siddhas* are here *yogis* and sages. Nīlakantha (cited *post* as N.), in his Commentary, says the term means: She who, as leader (literally, commander of an army), gives success in *yoga* and attainment of the supreme abode.
[4] *Āryye.* Literally, noble, but here means, as Nīlakantha says, *prapyabrahmasvarūpa*—the own form of the accessible Brahman, as distinguished from the *nirguna Brahman* beyond thought and speech.
[5] Kumārī. It also means (N.) that She is every young.
[6] See p. 70.
[7] Kāpālī, one of Her forms. Kāpāla is Rudra, as leader of Kapālas (Kāpālikas).
[8] *Kapilākrishnapingalā.*
[9] Auspicious Kālī, who gives prosperity to Her devotees.
[10] See p. 70, note 8. The great Kālī Destructress in the form of death.
[11] Spouse of Chanda, or Kālāntaka, or Yama.
[12] *Chandā*—bold, daring, brave, courageous.
[13] *Tārinī*, for She delivers from calamity.
[14] *Varavarninī* (N.), not "beautiful coloured," as it has been translated.

2

Of the race of Kata[1] greatly worshipful,
Dreadful one,[2] Giver of victory,[3] Victrix,[4]
Who holdeth a peacock's tail for Thy banner,
And art adorned with various jewels,
Bearing formidable spear, sword, and shield (made of skin),
Younger Sister of the chief of cowherds,[5]
Eldest one,[6] born in the family of the cowherd Nanda,[7]
Delighting in the blood of Mahisha,[8]
Kaushikī,[9] wearing yellow garments.

3

With auspicious smile,
Whose mouth devoured all demons,[10]
Salutation to Thee, delighter in battle.
Umā,[11] giver of *shāka*,[12]
In the form of Maheshvara,[13] and in that of Vāsudeva,[14]

[1] Kātyāyanī.

[2] *Karālī* = *krure* or cruel (to demons and other ill-doers). *Karāla-vadanā* (wide-opened mouth) is an epithet of Kālī. "Gaping-mouthed, terrible, four-armed, with dishevelled hair"—*Karāla-vadanāng ghorāng mukta-keshīng chaturbhujām*, as the Kālī *dhyāna* runs.

[3] *Vijaya*—that is, particular (*vishista*) victory (N.).

[4] *Jayā*. *Jayā* and *Vijaya* are also the names of two female attendants (*Shakhī*) of Durgā.

[5] Gopendra or Krishna. In the Harivangsha and Chandī it is said that with the view of defeating the designs of Kangsa in regard to the destruction of Devakī's offspring, Devī will be born as the ninth child of Yashodā in the same night as Krishna was born as the eighth child of Devakī, when Krishna would be carried to Yashodā and She to Devakī.

[6] *Jyestha* = *shreshthā*—superior to or best of all.

[7] In whose house Krishna was reared.

[8] The Asura of that name (see Chandī).

[9] A name of the Devī, as born in the race of the sage Kushika.

[10] *Kokamukhe*—when in battle with Raktavīja.

[11] See p. 160, note 10.

[12] *Shākambarī*. *Shāka* is a vegetable food given by Devī at the time of famine (Chandī).

[13] *Svetā* (N.), not white, as it has been translated.

[14] *Krishnā* (N.), not black, as it has been translated.

Destructress of Kaitabha,[1]
Golden-eyed, with half-opened eyes,[2] grey-eyed,[3]
Veda and *Shruti*,[4] and most sacred.
Propitious to Brāhmanas engaged in the sacrificial rites,
Thou art Jātaveda,[5]
And art ever present in the sacred shrines[6] in the chief cities of Jambudvīpa.[7]

4

Of Sciences Thou art the knowledge of Brahman,
Thou art the liberation of embodied beings,[8]
Mother of Skanda.[9]
O Bhagavatī[10] Durgā ![11] Thou liveth in inaccessible regions—
Svahā,[12] *Svadhā*,[13] *Kalā*, and *Kāshthā*,[14]
Sarasvatī,[15] Savitrī.[16]
Mother of Vedas and Vedānta[11] art Thou called.

[1] A Daitya brother of Madhu (Chandī).

[2] *Virūpākshī* (see p. 83, note 3).

[3] *Dhūmrākshī* (N.) says grey and green, like those of a cat.

[4] Here Upanishads.

[5] *Jātavedasī*. Jataveda is a name of Agni (Fire).

[6] *Chaityeshu*. Ordinarily this term is applied to the Buddhist shrine, of which it is commonly said : " One should not enter a Jaina's temple or Buddhist *chaitya*, even if pursued by an elephant " (*Hastinā tādyamānopi na gachchet jaina-mandiram* also *chaitya mandiram*. Here the term means *devatālaya*.

[7] A Puranic island by that name, not as it has been translated: "Who dwellest continually near to mountain precipices and sepulchres."

[8] "The great sleep of embodied beings," according to the last translator. But *Mahanidrā* (great sleep) is here *mukti* (liberation), which is the result of the *Brahmavidyā*, spoken of in the preceding line.

[9] Kārtikeya. By this it is meant that She is *sarvvadevatārupā*, in the form of all Devas, of whom Skanda is selected as a type (N.).

[10] See p. 101, note 10 ; p. 177, note 6. [11] *Kāntāravāsinī* (N.).

[12] Mantra used with *homa*, but here it means that all ritual acts are her embodiment (*Sarvakarmarūpā*).

[13] *Mantra* used in *pitrikriyā* (see last note).

[14] *Kalā* is a division of time—one minute forty-eight seconds, or eight seconds, and *kāshtha* is one-thirtieth of that.

[15] Devī of speech and learning. [16] She is *sarvavāng-maya-rūpa* (N.).

[11] End of the Vedas or Upanishad.

I praise Thee from the pure depth of my heart.
By Thy favour let us be victorious in battle.
Ever dost Thou abide in inaccessible regions,
In places full of fear and difficulty;
In the houses of Thy devotees, and in Pātāla.[1]
In battle Thou conquereth the Dānavas.[2]
Thou art drowsiness[3] and slumber.[4]

5

Thou hast power to show wonderfully the world,[5]
Modesty,[6] and beauty.[7]
Cause of creation and destruction,[8]
Creatrix,[9] Mother,[10] contentment, nourishment, constancy,
Light, Supportress of the sun and moon,
Power[11] of Him who possesses power,[12]
In ecstasy[13] Thou art perceived by Siddhas and Chāranas.[14]

[1] The nether world.

[2] See p. 150, note 2.

[3] *Jambhane* = *tandrā* (N.), not "destroyer" as it has been translated.

[4] *Mohini* = *Nidrā* (N.).

[5] *Māyā* — *adbhūtapradarshanām* (N.).

[6] *Hri* = *lajjā* representative of, and including all other actions of mind (N.).

[7] *Shrī*, or prosperity, and other attributes of Lakshmī.

[8] *Sandhyā*, the intervening period when night is going and morn coming, and *vice versa*, applied here to similar junction times in the creation and dissolution of the world (N.).

[9] *Savitri*. She who, by the lustre of Suryya, reveals (N.).

[10] Because, as a mother, She supports the world and all beings therein.

[11] *Aishvaryya*. The supreme faculties of omnipresence, omnipotence, etc.

[12] *Maheshvara*. She is the greatest wealth of Brahman.

[13] *Sankhya* or *Samādhi*, where light appears and the *ātman* is known (N.).

[14] Siddhas here mean those who are liberated whilst yet living (*jīvanmukta*), and Chāranas those who are *siddhas* from their birth.

SARASVATĪ [1]

(SARASVATĪSTOTRA)

From the TANTRASĀRA [2]

1

Hring, Hrīng[3] is Thy most pleasing *vija*,[4]
O Thou whose moon-like[5] beauty is heightened
By the lotuses (which surround Thee).[6]
O auspicious and favourable Devī !
Forest fire[7] of the forest of evil thought,
Whose lotus feet are worshipped by the universe.
O lotus seated upon a lotus,
Joy dost thou cause to those who salute Thee,

[1] Devī of speech, eloquence, knowledge, and learning, and Shakti of Brahmā ; but formerly, according to the Purānic account, the Spouse of Vishnu, represented as a fair woman with either four or two arms, and often as seated on a lotus holding a *vinā*. The Bhāradvaja Smr says : "Sarasvatī is She who ever resides in the tongue of all beings and who causes speech." According to the Vasishtha Rāmā, cited in the Lalitā, verse 137, She is called Sarasvatī as the possessor (*vati*) of the *varas* (flow of nectar from the *brahmarandra*. The Brahma Purāna says the Devī created Sarasvatī from Her tongue, and from Her shoulders the science of love.

[2] P. 579.

[3] The *vīja*, or "seed" mantra of the Devī, whose other *vīja* is the *vāgbhava vīja* or "*aing*."

[4] See last note.

[5] The colour of Sarasvatī is white. Thus She is elsewhere represented as "white, holding the *vinā*" (*Svetāvīnādharā*), "adorned with white flowers" (*svetābharanabhusitā*), "holding a white rosary" (*svetākshasutrahastācha*), "besmeared with white sandal paste" (*svetachandanacharchitā*), "clad in white raiment" (*svetāmbaradharā*), and the like. Here Her whiteness is compared to the moon.

[6] She is seated on and represented as surrounded by lotuses.

[7] *Dāvāgni*. She destroys such thoughts.

Destroyer of Ignorance,
Spouse of Hari,[1]
Substance of the world.[2]

2

AING, AING[3] is Thy favourite *mantra*,
Thou who art both form and formlessness,[4]
Who art the wealth of the lotus face of the lotus-born,[5]
Embodiment of all *gunas*,[6] yet devoid of attributes,[7]
Changeless, and neither gross nor subtle.[8]
None know Thy nature, nor is Thy inner reality known.[9]
Thou art the whole universe ;
And Thou it is who existeth within it.
Thou art saluted by the foremost of Devas.
Without part Thou existeth in Thy fulness everywhere.[10]
Ever[11] pure art Thou.

[1] Vishnu (see p. 118, note 1, *ante*.).

[2] *Sangsārasare*. The *sangsāra* is the illusory world of birth and rebirth, which is said to be *asara* (unreal, unsubstantial, fleeting). The reality behind this phenomenal illusion is the Devī, who plays, and whose play is world-play.

[3] The *vāgbhavavīja vande* (note 3, and see p. 118)

[4] *Rupārupaprākashe*.

[5] Brahmā, whose Spouse She is.

[6] The "qualities," or conditions, which are the substance of *Prakriti* or *sattva*, *rajas*, and *tamas*.

[7] She is *nirgunā*, for She and the *Parabrahman* are in Their essence one.

[8] The forms of the Devī are threefold: *para* (supreme), *sukshma* (subtle), which consists of *mantra* and *sthūla* (gross or physical), with hands and feet. But She is neither of these in the sense that the only true form (*svarūpa*) is above and beyond them both.

[9] *Nāpivijnātatattve* ; another reading being *nāpivijnānatattve*. The reference is to Her supreme (*para*) form, of which the Vishnu Yāmala says "none know" (*Matastvatparamam rūpam tannajānati kashchana* (see chap. iii. of the Shāktanandatarangini).

[10] She as the Brahman is *akhanda* "everywhere" and yet in the limited sense "nowhere," in the sense that She is at some particular place and not elsewhere, or partly here and partly there.

[11] In past, present, and future.

3

Greatly art Thou pleased with the recitation[1] of the *mantra* *HRĪNG*.[2]
Thy crown is white as snow.[3]
Thy hands play with the *vinā*.[4]
O Mother ! Mother ! salutation to Thee.
Burn, burn my sloth and grant me great intelligence.[5]
Thou art knowledge itself.
The *Vedānta* ever sings of Thee.
Shruti[6] speaks of Thee.
O giver of liberation ! O way to liberation !
Whose power is beyond all understanding.
O giver of happiness,[7] adorned with a white necklace,[8]
Grant to me Thy favours.

4

Thou art intelligence, intelligence, intelligence.[9]
Thy names are memory, resolution, mind, and hymn of praise.[10]
Eternal and fleeting,[11]
Great cause, saluted by *Munis*,[12]
New and old ;[13] sacred current of virtue,[14]

[1] *Japa*, which includes that which would not be understood as recitation in the English sense—viz., *manasa* or mental, and the inaudible *japa*.

[2] *Vide ante*, p. 118.

[3] Her colour is white (*vide ante*, p. 118, note 5 and last line but one of this verse).

[4] A stringed musical instrument.

[5] *Dehibuddhingprashastām* ; the great prayer to Her.

[6] Revelation ; generally applied to the Vedas in which Sarasvatī is spoken of (see Muir, O.S.T., verse 339). She is also called Mother of Vedas.

[7] *Sāradā*.

[8] See note 5, p. 118, *ante*.

[9] *Dhī*.

[10] *Dhāranā*, *dhriti* (or constancy), *mati*. She is the "hymn of praise," for it is composed of words, and She is the Devī thereof, and word and speech itself.

[11] She eternally exists as the reality behind all appearance, and is in the cause of the fleeting appearance itself.

[12] Sages.

[13] See note 11, *ante*. She ever appears in new forms, and yet Herself in Her aspect as *Atmā*, persists as the one and same.

[14] *Punya*.

Saluted by Hari and Hara.[1]
Ever pure, beauteous of colour,
The subtlest element[2] of things—
Yea, even the very half thereof.[3]
Thou art the giver of intelligence, intelligence, intelligence.
Who art the giver of joy to Mādhava.[4]

5

In the form of *Hring, Kshīng, Dhīng, Hring.*[5]
Thou holdest a book,
Thou art joyful, of smiling face, and of good fortune.
Innocence, current of charm,[6]
With all powers of arrest.[7]
Burn, burn my sin,
And dispel the darkness of my evil thoughts.
O praiseworthy of all!
Thou art *Gīh*, *Gauh*, *Vāk*, and *Bhāratī*.[8]
It is Thou who grantest success to the tongue of the greatest of poets,
As also in the attainment of all (forms of) knowledge.[9]

[1] Vishnu and Shiva.

[2] *Mātra*—the atomic part of things.

[3] *Mātrārdhatattve.* She is so very subtle: or alternatively the Mātrārdha below the *Sahasrāra*.

[4] The husband of Mā or Lakshmi—that is, Vishnu, whose Spouse She was (*vide ante*, p. 118, note 1). She as Prakriti gives joy to the *paramātmā*, who is the enjoyer (*bhoktā*).

[5] The mantra, as currently recited, is *Ong Ong Kshīng, Kshīng svarupe.* "*Kshīng*," for She is the destructress of sin.

[6] *Mohemugdhapravāhe. Mugdhā* is generally used in connection with *nāyikā*—that is, a simple, artless, innocent maiden, as yet unacquainted with love. The general and correct reading is *mugdhe-mohapravāhe.*

[7] *Stambhanam;* one of the six "magical" powers known as the *shatkarmma*, whereby a person may be paralyzed in action or speech. So a disputant might seek the power of *stambhanam* to close the mouth of, or confuse his adversary.

[8] Various words which all mean "word" or "speech."

[9] Literally the giver of *siddhi* (success) in all knowledge of which She is the presiding Devi.

6

I pray to Thee, I pray to Thee, I bow to Thee,
Come to my tongue and never leave me.
May my intelligence[1] never go astray,
May my sins be taken away,
May I be free from sorrow.
In time of peril may I never be bewildered.
May my mind work freely without impediment[2]
In *Shāstra* disputation and verse.

7

He who chastely[3] lives, observing silence[4] and religious devotions,[5]
Abstaining from flesh and fish[6] on the thirteenth day of the month,[7]
And bowed with devotion, early each morning
Praises Thee with the most excellent verse,
Will, skilful in speech, surpass even Vāchaspati.[8]
The uncleanliness of his sins will be swept away.
Such an one gains the fruit of his desires,
The Devī protects him as though he were Her own child.
Poetry flows from his mouth,
Prosperity attends his house,
And every obstacle to success will disappear.

8

Whoever reads without interruption the whole of this hymn
Twenty-one times on the thirteenth day of the month,[9]

[1] Both *buddhi* and *manas*. [2] *Prasaratu* ("flow freely").
[3] He who is *brahmachārin*. Here commences the *phala* portion of the *stotra* (see p. 108, note 2).
[4] *Maunin*.
[5] *Vratin*. The *vrata* are voluntary religious practices and devotions as distinguished from the obligatory daily ritual.
[6] *Nirāmishah*. [7] The *trayodashi* ; the *Sarasvati vrata* day.
[8] Or Vrihaspati, the Lord of Speech.
[9] *Trayodashi* (*vide ante*).

Both on the dark and the light side of the month,[1]
And meditates on Sarasvatī garmented in white,
Adorned with white ornaments,
Such an one attains in this world the fruit of his desires.
This auspicious hymn has been made by Brahmā himself;
Whoever daily reads it with care acquires immortality.[2]

[1] The month is divided into two halves (*paksha*), according as the moon is rising or waning.

[2] *Amritatvam*—that is, liberation (*mukti*).

GANGĀ [1]

(GANGĀSTOTRA)

BY SHANGKARĀCHĀRYYA

1

O Devī Sureshvarī ![2] O Bhagavatī Gangā !
Saviour of the three worlds of restless waves,
Clear is Thy water circling upon the head of Shiva,[3]
May my mind ever repose at Thy lotus feet.

2

O Mother Bhāgīrathī ![4] giver of happiness,
Renowned in Nigama[5] is the greatness of Thy water ;
Thy greatness is more than I can know,
Protect me, O merciful one, ignorant that I am.

3

O Gangā ! sprung from the feet of Vishnu,[6]
Whose waves are white as snow as moon and pearl,
Remove from me my weight of sin ;
Help me to cross the ocean of the world.

[1] This hymn to the Devī Ganges, which is in the sweet *pajjhatika* metre, is also rhymed thus :

Devī Sureshvari Bhagavati Gange,
Tribhuvanatārini taralatarange,
Shangkaramauli vihārini vimale,
Mamamatirāstāng tavapada kamale.

[2] Īshvarī (feminine of Īshvara or Lord) of the Suras or Devas.

[3] See p. 125, note 5.

[4] So called because called down from Heaven by Bhagīratha of the solar race.

[5] Tantra.

[6] Gangā was born at the feet of Vishnu. So it is said in the *mantra* used when bathing in the Ganges : "*Vishnupādābja sambhute Gange bhuvanatārini dharmma dravīti*" (the Ganges is *dharma* in liquid form) "*vikhyāte pāpang me hara Jāhnavi.*"

4

They say that him, O Gangā! who is devoted to Thee,
Yama[1] can never behold.
He who has drunk of Thy clear water
Attains of a surety the supreme Abode.

5

O Jāhnavī! O Gangā! deliverer of the fallen,[2]
Whose waves are beautiful,
Claving the foremost of mountains,[3]
Mother of Bhīshma,[4] daughter of the foremost of *munis*.[5]
Protectress of the fallen; praised in the three worlds.[6]

6

O Gangā! who goeth to the ocean,
Ever free of sadness is he who salutes Thee.
Giver of fruit like unto the *kalpa* tree,[7]
By thy favour the woman who looked coldly
Now casts her loving glances.[8]

7

He who bathes in Thy current, O Mother!
Is never again reborn in woman's womb.
O Protectress from hell! O Jāhnavī! O Gangā!
O Destructress of sins! lofty art Thou by Thy greatness.

[1] Deva of Death.
[2] Into sin.
[3] The Himālaya.
[4] Son of Sāntanu by Gangā.
[5] Jāhnavī, whence Gangā is called Jāhnavī. When Gangā fell from Heaven, Shiva first held Her in the locks of his hair, until Her anger at being called down by Bhagīratha had abated. She then fell into the Vindu lake, whence issue the seven sacred streams. One branch followed Bhagīratha wherever he went, and on the way flooded the sacrificial flame of the *muni* Jahnu. In his anger he drank up its waters. Bhagīratha's work seemed to be fruitless. But after intercession, the *muni* allow the waters to flow from him, and as so, issuing from him, the Ganges is called his daughter Jāhnavī.
[6] See p. 70, note 5.
[7] The tree in the paradise of Indra which granted all desires.
[8] *Vimukhavanitākritataralāpānge.*

8

O Thou who art eternal ! O wave of purity !
May Thou, bestower of bliss, refuge of Thy worshippers,
From whose eyes come glances of compassion,
Whose feet the lustre of gems on Indra's crown adorn,
Be ever victorious !

9

O Bhāgirathī ![1] dispel my illness, melancholy, and pain,
As also my sins and all my many follies ;
Essence of the three regions, necklace (on the breast) of Earth,[2]
Of a surety Thou art my refuge in the world.

10

O Alakanandā ![3] O supreme Bliss ![4]
O worshipful by those who despair !
Be Thou merciful.
He whose abode is by Thy Banks
Of a verity dwells in *Vaikuntha*.[5]

11

Better were it to be a fish or tortoise in Thy waters,
Or a feeble lizard upon Thy banks, or a poor dog-eater[6]
Within two *kos*[7] of Thy stream,
Than to be a noble king and yet far away from Thee.

[1] So called after Bhagīratha, who called her down to earth (see p. 125, note 5).
[2] *Vasudhāhārā*—that is, as a necklace adorns a woman, so the Devī by the flowing lines of Her stream, adorns the Earth.
[3] A river flowing from the Himālaya into the Ganges.
[4] *Paramānandā*, as is the Supreme, whose manifestation She is.
[5] The heaven of Vishnu.
[6] That is, a *chandāla*, one of the lowest and most unclean castes.
[7] A *kos* is two miles.

12

O Bhuvaneshvarī ![1] pure one, praised of all,
Devī in liquid form,[2] daughter of the foremost of *Munis*,[3]
He who daily reads this hymn to Gangā
Is of a surety ever victorious.

13

They who with devotion in their heart to Gangā
(Recite) this hymn
Composed in the sweet, pleasant, charming *pajjhatika*-metre,
Which gives the highest happiness,
Gain the eternal bliss of liberation.

14

A worldly[4] man shall read[5] this hymn to Gangā,
Which[6] is the essence of the world, the giver of desired fruit,
The essence of all pure things enjoined.[7]
Composed by Shankara,[8] the worshipper of Shankara.[9]
This hymn is ended.

[1] *Ishvarī*, of the world.

[2] For the Ganges is the manifestation of the Supreme in the form of the sacred river.

[3] Jahnu (see p. 125, note 5).

[4] *Vishaya*, which also in a bad sense means a sensualist or materialist.

[5] *Pathati*. Literally, "reads," but used for the *vidhiling* tense *pathet*. Thus in Chandi it is said: "*Pathet stotram samāhitah*," and in the Vatukastotra, "*Pathetvāpāthayetvāpi*" ("should read or have read to him").

[6] That is, the hymn.

[7] *I.e.*, forms of worship (*pūjā*), sacrifice (*yajna*), etc.

[8] That is, Shankarāchāryya.

[9] Shiva.

MAHĀDEVĪ[1]

(FROM THE FIFTH MĀTĀTMYA OF CHANDĪ)[2]

1

REVERENCE to the Devī,[3] to the Devī of the Great,[4]
To Her who is auspicious,[5] for ever reverence.
Reverence to Prakriti,[6] who maintains.[7]
Setting our minds wholly upon Her, we make obeisance
to Her.

2

Reverence to Her who is eternal,[8] Raudrā,[9]
To Gaurī,[10] and Dhātrī,[11] reverence and again reverence
To Her who is moonlight and in the form of the moon,[12]
To Her who is supreme bliss,[13] reverence for ever.

1 Here not the "Great Goddess," but as the Commentator Nagoji Bhatta (cited *post* as N. B.) says, "The Goddess" (Devī) "of the great"—viz., Brahmā, Vishnu, and Shiva, for it is by Her power that they enjoy their abode, and it is She whom even they worship—the Mother of all.

2 The Asuras Shumbha and Nishumbha bereft the Devas of their dominion, whereupon the latter prayed to the Goddess for help as follows.

3 Nagoji says that *Devī* = *prakāshātmika*, that which is by its nature light and manifestation. 4 *Mahādevī* (see note 1, *ante*).

5 Because She is the cause of all auspicious things.

6 *Shrishtishakti*, or *shakti* (power) of creation (N. B.).

7 *Bhadrāyai*. Literally, good *rakshanashakti*, the *Vaishnavashakti* which maintains (N. B.).

8 *Nityāyai*; or She is the Shakti Nitya (N. B.).

9 That is, She is *sanghārashakti* or *shakti* of dissolution, the *tāmasika shakti* (according to the Commentator Gopal Chakravarti), as contrasted with Dhātrī, the *rājasika shakti*, and *indorūpā* (moon form), the *sāttvika shakti* (*vide post*).

10 Daughter of Guru, the Lord of the Mountains (see p. 67, note 5).

11 Creator and upholder (see note 9).

12 See note 9, *ante*. The Moon here stands for all luminous things: or it may mean *indorūpā* in the technical sense of *yoga shāstrā*.

13 *Sukhā* = *paramanandarūpā*.

3

Bending low, we make obeisance to the auspicious One
Who is prosperity in the form of wealth,
To Siddhi,[1] Nairriti,[2] and to the good fortune of Kings,[3]
To Sarvvānī[4] reverence, and again reverence.

4

To Durgā,[5] to Her who enables men to cross the ocean[6] of the world,
Who is the life and strength[7] and cause of all,
Knower of the distinction between Purusha and Prakriti,[8]
And who is both black[9] and grey,[10] reverence for ever.

[1] That is, *animādirupā* (G. C.), the eight *siddhis*—*animā*, *laghimā*, etc. (see p. 16, note 3).

[2] Gopal Chakravarti says this means *Rākshasashakti* (demonic power); also *alakshmī* (misfortune). At the time of worship of Lakshmī (Devī of Prosperity), on the fifth day after *vijayādashamī*, the Devī Alakshmī is worshipped in the house in the form of a misshapen figure, and then thrown away.

[3] *Bhubritām*, which, according to G. C., means mountains, for wealth in the form of gems, etc., are found therein.

[4] Maheshvarī or Shivashakti.

[5] Which means, according to Nagoji: "She who is known with difficulty" (*duhkhajneyā*).

[6] As N. B. says: *Durgātsamsārātpārāngkaroti*, etc. G. C. says it means She whose abode is not known in either time or space.

[7] For She is not only *antaryāminī*, but remains even at the time of dissolution. She is feminine because She supports all things as their mother.

[8] *Khyātihprakritipurushayor bhedajnānām* (N. B.). *Viveka khyātih* is a term in Sānkhya denoting the cause of liberation, the recognition of the self (Purusha) by the self; not as one published rendering runs, "to fame."

[9] As *tāmasika shakti*.

[10] *Dhūmra*; that which is with smoke; the sacrificial rite; here the knowledge of the rites.

5

We prostrate ourselves before Thee, who art at once most gentle[1] and formidable,[2]
Reverence to Her, and again reverence;
Reverence to Her who is the material cause of the world,[3]
To the Devī,[4] who is in the form of action, reverence, and again reverence.

6

To the Devī who in all things is called Vishnumāyā,[5]
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.[6]

7

To the Devī who is known as intelligence[7] in all beings,
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

8

To the Devī who dwells in the form of *buddhi*[8] in all beings,
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

[1] *Atisaubhāgyā.* As such She is (N. B.) *vidyārūpinī*, as putting an end to the *sangsāra.* For this reason She, as G. C. says, greatly delights all.

[2] *Atiraudrāyā*, because, as N. B. says, She, as *avidyā*, is the cause of the *sangsāra* with all its terrors.

[3] *Jagatpratishtāyai* = (as N. B. says) *jagadupādānakāranam*; or, as G. C. has it, She is *sarvvāntayāminī*, who dwells in the inmost being of all things.

[4] Which = (G. C.) *dyotanashīlā*, whose nature it is to lighten, or (N.) *devashakti.*

[5] Or *mulāvidyā* (Nagoji).

[6] *Namastasyai, namastasyai, namastasyai namo namah.* The refrain throughout the succeeding verses.

[7] *Chetana* = (Nagoji says) *chitshakti*, or mind. She Herself is *nirvikalpachitshakti*, but manifests as *savikalpachitshakti* in all worldly beings.

[8] The mind, as the aspect so named of the *antahkarana.*

9

To the Devī who in the form of sleep abides[1] in all beings,
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

10

To the Devī who exists in all beings in the form of hunger,
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

11

To the Devī who exists in all beings in the form of *chāyā*,[2]
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

12

To the Devī who exists as energy[3] in all beings,
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

13

To the Devī who exists in the form of thirst[4] in all beings,
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

[1] *Nidrārūpena.* According to Nagoji, *nidrā*=*sushupti*, the state of dreamless sleep where all sense functions are at an end. According to G. C., *svapna* or dreaming sleep also.

[2] Nagoji says this word=*sangsāratāpābhāvah*, or lack of worldly pain. The *sangsāra* is like a burning flame. In its shadow there is coolness and peace. According to Gopal Chakravarti, however, it= *ātāpābhāvah. Ātapāh*=*prakāsharūpatvātvidyā*, or knowledge on account of its giving light, and therefore as the lack of it She is *avidyā*.

[3] *Shakti* : power, action.

[4] Which, as Nagoji says, is the desire for that which is not one's own (*anātmīyā*) ; thirst for enjoyment, possession, individual life, etc.

14

To the Devī who in the form of forgiveness[1] exists in all beings,
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

15

To the Devī who exists in the form of race and species in all beings,[2]
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

16

To the Devī in the form of modesty in all beings,
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

17

To the Devī existing in the form of peace[3] in all beings,
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

18

To the Devī who exists in all being in the form of faith,[4]
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

19

To the Devī existing in the form of beauty in all beings,
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

[1] Which is the desire not to return evil to those who have done us wrong, notwithstanding our power to do so (N. B.).

[2] *Jātirūpena* : that which classifies and differentiates one body of beings from another.

[3] Which Nagoji says means the control of the senses and renunciation of all worldly things.

[4] That is, Nagoji says, *āstikatvam* (belief in God's existence); or, according to Gopal Chakravarti, also a firm and strong faith in *Veda*.

20

To the Devī who exists in all beings in the form of prosperity,[1]
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

21

To the Devī who in all beings exists in the form of their respective callings,[2]
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

22

To the Devī who in the form of memory exists in all beings,
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

23

To the Devī who in all beings exists in the form of mercy,[3]
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

24

To the Devī who in the form of contentment[4] exists in all beings,
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

25

To the Devī who exists in all beings as (their) Mother,[5]
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

[1] Wealth, etc.

[2] That is, *jīvikā*, the callings of husbandmen, merchant, cattle-rearing, etc.

[3] Which Nagoji says is the desire of removing the pain of others.

[4] Which Nagoji defines as satisfaction with that which one possesses as distinguished from longing for what one has not got.

[5] She is *jananī*, and, as Nagoji says, *pālayitrī* (protectress).

26

To the Devī who in the form of error[1] exists in all beings,
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

27

Reverence to the Devī
Who is the Presiding Deity over the senses of all beings,
Who is ever in all beings,
And who pervades all things.

28

To the Devī who in the form of consciousness,[2]
Having pervaded all the world, exists therein,
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

29

Praised aforetime by the Devas,
By reason of their obtaining that which they desired ;
Worshipped by Surendra[3] on days of victory.
May the Īshvarī,[4] who is the cause of all good,
Do good and auspicious things for us,
And may She ward off all calamities.

30

And may She who is now saluted by us as our Queen,[5]
As also by the Suras,[6] tormented by arrogant Asuras,[7]
Whom we call to mind
As we bow our bodies in devotion to Her,
Destroy at this very moment all our calamities.

[1] *Bhrānti*. A thoroughly Indian conception, though some modern Hindus have lost the sense of it. Gopal Chakravarti gives as an example the classical instance of the *jīva* taking mother-of-pearl to be silver, etc.

[2] *Chit=chitshakti* (N. B.), and according to Gopal Chakravarti, who says the *jīva* is here meant, *chaitanya*.

[3] Indra.

[4] Queen and Ruler of the worlds.

[5] Ishā.

[6] The Good Devas.

[7] Their evil enemies.

DURGA[1]

(DURGĀSHATANAMASTROTRA)[2]

FROM THE VISHVASĀRA TANTRA.

1

SAITH Ishvara :[3]
I shall tell thee the hundred names of Durgā.
By the grace of this hymn the chaste[4] Durgā is satisfied.
Listen, then, thereto.

2-13

Ong.
Chaste one.[5]
Virtuous one.[6]

[1] Manifestation of the Shakti of Shiva in warrior form as the Destructress of demonic beings, enemies to *Devas* and men. According to one account, She is so called as having slain the Asura Durga, son of Ruru (Skanda Purāna). Another account of the origin of Durgā is given in Chandī (Mārkandeyapurāna), where the combined *tejas*, like a mountain of fire of all the Devas, manifested as the Devī Durgā for the destruction of the *Asura* Mahisha.

[2] P. 573, Tantrasāra from the Vishvasāra Tantra.

[3] The Lord Shiva.

[4] *Satī.*

[5] *Satī*, or faithful. The name of the daughter of Daksha. Brahmā Pr. says : "The faithful Spouse Satī became Umā, who ever dwells with Shiva."

[6] *Sadhvi*, or chaste. She is of unequalled virtue as being attached to none but Her Lord (see Lalitā, verse 43, where Bhāskararāya cites the Achārya (Saundaryalahari), which says : "How many poets share the wife of Brahmā ? Cannot everyone by means of wealth become the Lord of Shrī (Vishnu) ? But, O virtuous one, first among faithful women, your breasts are untouched save by Mahādeva, not even by the paste of Kuravaka " (a kind of paste made of the leaves of the red amaranth used to redden the cheeks, breasts, palms, and soles of Hindu women). Devī Bhāg Pr. also says : "Thou art praised as Sādhvi on account of Thy unequalled fidelity to Thy Lord."

Beloved of Bhava.[1]
Spouse of Bhava.[2]
The Manifested Brahman.[3]
Liberatrix from the world of births and deaths.[4]
Destructress of distress.[5]
Victorious one.[6]
Primordial one.[7]
Three-eyed.[8]
Holder of the spear.[9]
Spouse of Him who holds the *pināka* Bow.[10]
Wonderful one.[11]
Whose bell sounds fearfully.[12]
Of great austerities.[13]
Manas.[14]
Buddhi.[15]
Ahangkāra.[16]
In the form of *chitta*.[17]
Funeral pyre.[18]

[1] *Bhavapritā*. Bhava is Shiva. [2] *Bhavāni*.

[3] *Aryyā*, which literally means noble, but which here means, as the commentator Nīlakantha says in reference to the hymn to Durgā in the Mahābhārata (see p. 114, note 4) *prapyabrahmasvarūpa*, the own form of the accessible Brahman as distinguished from the *Nirguna* Brahman beyond thought and speech. The very nature of the Devī is manifestation, and She is near to us in the world.

[4] *Bhavamochinī*—that is, from the *sangsāra* or phenomenal world.

[5] Durgā—that is, *Sa ya durgating harati*.

[6] *Jayā* (see p. 115, notes 3 and 4). [7] *Adyā*. [8] *Trinetrā*.

[9] *Shuladhārinī*. The *shula* is a weapon of the Devī.

[10] *Pinākadhārini*—that is, Spouse of Shiva, who wields the *Pināka* bow broken by Rāma; hence he is called *Pinākin*.

[11] *Chitrā*.

[12] *Chandaghantā*, the first of the nine Durgās in the *Durgā Kavacha*.

[13] *Mahātapāh*. For the Devī as Umā Aparnā did great austerities to gain Shiva as Her husband. [14] See p. 139, note 11, *post*.

[15] *Ibid*. [16] *Ibid*.

[17] *Chittarupā*. *Chitta* is mental substance.

[18] *Chitā*, which in Tantra has a twofold meaning (*smashānam dvividham Devī chitā yonimaiheshvari*) for, whereas on the first the body is burnt, so in the second is the fire which consumes passion (Niruttara Tantra, chap. i.).

Knowledge.[1]
Whose substance is all *mantras*.[2]
Reality.[3]
Whose nature is the true bliss.[4]
Endless one.[5]
In whom are the three dispositions.[6]
Accessible by devotion.[7]
Auspicious.[8]
Pervading all things.[9]
Spouse of Shambhu.[10]
Mother of *Devas*.[11]
Contemplation.[12]
Fond of gems.[13]
All knowledge.[14]
Daughter of Daksha.[15]
Destroyer of Daksha's sacrifice.[16]

[1] *Chitih*=*jnānā*. [2] *Sarvamantramayī*.

[3] *Satyā*, that which persists through the threefold time—past, present, and future—of which the opposite is *asatyā*. That which is real and not fictitious (*yathārthasvarūpa*). The epithet *Satyā*, which occurs thrice in this *stotra*, has also, besides "real," three other meanings: (1) Eternal, (2) the best (*uttamā*), and (3) *sthitishila*, whose nature it is to exist. [4] *Satyānandasvarupinī*. [5] *Anantā*.

[6] *Bhāvini*. In the ordinary sense *bhāvini*, as sentimental, emotional, is a term which, according to the Amarakosha, is commonly applied to women, as are the terms *pramudā* (pleasing), *kantā* and *lalanā* (beautiful), and *nitambinī* (possessing beautiful *nitamba* or buttocks). But here the word refers to the *bhāvas*, *pashu*, *vira*, and *divya*, which are each manifestations of Her.

[7] *Bhāvagamyā*. [8] *Bhāvyā*. [9] *Sadāgatih*.

[10] *Shāmbhavi*, Spouse of Shiva (Shambhu).

[11] *Devamātā*. [12] *Chintā*. [13] *Ratnapriyā*.

[14] *Sarvvavidyā*; and so also the Lalitā, verse 137, speaks of Her as being all the *Shāstras* (*shāstramayī*). The Brahma Pr. says that from Her breath came the Vedas; from the tip of Her throat Mimānsā, etc.; from the bottom of Her throat the sixty-four sciences; from the rest of Her limbs all other Tantras; and from Her shoulders the science of love.

[15] *Dakshakanyā*. Daksha was one of the Prajāpatis and father-in-law of Shiva, who was married to his daughter Satī, a manifestation of the Devī.

[16] *Dakshayajnavināshinī*. Because on Her account Shiva, Her husband, destroyed the *dakshayajna*.

Who eat not even a leaf during Thy austerities.[1]
Of various colour.[2]
Red.[3]
Having a red colour.[4]
Clad in silken garment.[5]
Pleased with sweet-sounding anklets.[6]
Of unbounded power.[7]
Terrifying.[8]
Beautiful.[9]
House lady.[10]
Forest Durgā.[11]
Daughter of Matanga.[12]
Worshipped by the sage Matanga.[13]
Spouse of Brahmā.[14]
Great Ruler.[15]
Aindrī.[16]
Kaumārī.[17]

[1] *Aparnā* (see p. 96, note 3). [2] *Anekavarnā.*

[3] *Pātalā* : a reddish-pink, the colour of the Bhairavīmurti.

[4] *Pātalāvatī.* [5] *Pattambara paridhānā.*

[6] *Kalamanjīravaranjinī.* [7] *Amiyavikramā.*

[8] *Krurā.* Literally, "cruel"—that is, to the demonic beings which She destroyed, though even not truly so, for as Chandī says, She destroyed them not only for the happiness of the world, but for their own happiness, so that being slain by Her hand they might go to heaven.

[9] *Sundarī.* [10] *Purasundarī.*

[11] *Vanadurgā* : the Devī of the forests. The foresters, before entering the forests, offer *pūjā* to Vanadurgā as protectress against their dangers and terrors.

[12] *Mātangī* ; that is, of the *Rishi* Matanga.

[13] *Matangamunipūjitā.* [14] *Brāhmī.*

[15] *Maheshvarī* (feminine of Maheshvara), an appellation of Shiva.

[16] Spouse of Indra, one of the eight Mātrikās.

[17] Spouse of Kārtikeya or Skanda, the leader of the celestial hosts. The Devī is also Mother both of Kumāra and Gananātha (Ganesha), and is so called in the Lalitā, verse 94 (*Kumāraganaṇāthāmbā*), where it is said that the Devatā of egoism (*ahangkāra*) is Kumāra. The Varāha Pr. says: "Vishnu is the Purusha, or Shiva is so called, Avyaktā is Umā or Lakshmī, the lotus-eyed. From the interaction of these two arises *ahangkāra.* This *ahangkāra* is the *guha* (*skanda*), the leader of the army."

Vaishnavī.[1]
Chāmundā.[2]
Vārāhī.[3]
Lakshmī.[4]
In the form of the Purusha.[5]
Pure one.[6]
Essence of all.[7]
Knowledge.[8]
Action.[9]
The Supreme One.[10]
Giver of *buddhi*.[11]
Who art all.[12]
Whose love is unbounded.[13]
Mounted on a bull.[14]
Destructress of Shumbha and Nishumbha.[15]
Slayer of the Asura Mahisha.[16]
Slayer of Madhu and Kaitava.[17]

[1] The *vaishnavi shakti*.

[2] See p. 97, note 3.

[3] Shakti of Vārāha, the boar incarnation, one of the eight *Mātrikas*.

[4] Devī of wealth, prosperity, and beauty.

[5] *Purushākritih*. Purusha is man, male, or person; the primeval man; the spirit of the universe, manifesting as Brahmā, Vishnu, Shiva, etc.; the passive spectator of the acts of Prakriti. But in their ground both are one. Therefore Devī is in such sense Purusha also. So Krishna, to screen his action from Rādhikā, manifested as Kālī.

[6] *Vimalā*.

[7] *Utkārshinī*.

[8] *Jnānā*, for the Devī is *jnānā*, *kriyā*, and *ichchhā shakti*.

[9] *Kriyā*.

[10] *Satyā* (see *ante*, p. 137, note 3).

[11] *Buddhidā*. *Buddhi* (intellect), the function of which is determination (*nishchayakārinī*), is part of the fourfold *antahkarana*: constituted by *Buddhi* and *Manas* (aspects of mind), *Ahangkāra* (egoity) and *chintā* (contemplation).

[12] *Bahula-bhumā*.

[13] *Bahulapremā*.

[14] *Sarvavāhanavāhanā*. Literally, whose vehicle (*vāhana*) is the *vāhana* of Sarvva (Shiva), or a bull.

[15] *Nishumbhashumbhahananī*. These were two *Daityas*, or enemies of the Devas, slain by the Devī (see Chandī). The Daityas were sons of Diti and the Devas children of Aditi, hence they are called *Āditeya*.

[16] *Mahishasuramardinī* (*vide ibid.*).

[17] *Madhukaitavahantri*. Two *Daityas* (*ibid.*).

Destructress of Chanda and Munda.[1]
And of all Asuras.[2]
And of all Ḍānavas.[3]
Whose substance is all *Shāstra.*[4]
Existence.[5]
Holder of all weapons.[6]
In whose hands are various weapons.[7]
Holder of many weapons.[8]
Virgin.[9]
Maiden.[10]
Kaishorī.[11]
Youthful.[12]
Ascetic one.[13]
Apraudhā.[14]
Praudhā.[15]
Old mother.[16]
Giver of strength.[17]

[1] *Chandamundavināshini:* two generals of Shumbha and Nishumbha (*ibid.*). [2] *Sarvāsuravinarsha.*

[3] *Sarvadānavaghātinī.* The Dānavas were enemies of the Deva's children of Danu, a daughter of Daksha and Kāshyapa.

[4] *Sarrvashāstramayī* (see p. 137, note 14).

[5] *Satyā* (see *ante,* p. 137, note 3).

[6] *Sarvvāstradhārinī.* *Astra* is a weapon which is thrown—a projectile; and *shāstra,* in the next verse, is a weapoh which is held.

[7] *Anekashāstrahastā* (see last note). [8] *Anekāstrasyadhārinī.*

[9] *Kumāri.* [10] *Kanyā.*

[11] A girl up to fifteen years of age is so called (*Kaishoram āpanchadashāt*). It is said that up to sixteen years one is known as *balā.* At thirty one is *Tarunī,* at fifty-five *praudhā,* and above that *vriddhā.* As the verse runs :

Ashōrashād bhaved balā,
Trinshatā tarunī matā,
Pancha panchāshatā praudhā,
Bhaved vriddhā tatah param.

[12] *Yuvatī.*

[13] *Yati:* one who controls the passions is an ascetic. The Devī practised great austerities to gain Shiva as Her husband.

[14] That is, below fifty-five years old (see note 11, *ante*) an adult woman who is no longer bashful or timid in the presence of her lord.

[15] Over fifty-five years old (see note 11, *ante*).

[16] *Vriddhāmatā* (see note 11, *ante*).

[17] *Balapradā.* The litany in the Tantrasāra here ends at the 87th name short of the prescribed number of names.

14

For him who daily reads[1] these 108[2] names of Durgā
There is nothing impossible in the three worlds.
He obtains wealth, crops, sons, wife, horses, and elephants;
He accomplishes the *chaturvarga*,[3]
And gains lasting liberation.

15

Having worshipped the Devī Kumārī,[4]
And meditated upon Sureshvarī,[5]
The devotee should worship,[6]
And then read with devotion the 108 names of Durgā.
O Devi! such an one gains the fruition[7] which *Devas* have;
Kings become his servants,
And he obtains a kingdom and all prosperity.

16

He who, versed in the *shāstric* injunctions
In accordance therewith, writes this *mantra*
With saffron mixed with cows' pigment,[8] red lac,[9] camphor, and the three sweets,[10]
And then wears it, becomes himself Purāri.[11]

[1] Here commences the *phala* portion (see p. 108, note 2).
[2] *Sic; vide ante.* Wherever 100 or 1,000 is mentioned (the former in the title of the present hymn) 108 or 1,008 is to be understood, for zero is an inauspicious number.
[3] *Dharma, artha, kāma,* and *moksha*—piety, wealth, desire, and liberation—(see Introduction to Mahānirvāna Tantra).
[4] *Vide ante* (p. 160, note 10).
[5] Mistress of Suras (Devas).
[6] *I.e.*, make *pūja*.
[7] *Siddhi* (p. 74, note 2, and the Introduction to Mahānirvāna Tantra).
[8] *Gorochanā.* [9] *Alakta.*
[10] *Madhutraya*—that is, ghee, honey, and sugar.
[11] Shiva.

17

Whoever writes and then reads this hymn
On a Tuesday, in *Amāvasya*,[1]
At night; when the moon is in *Shatabhisā*,[2]
Attains all wealth and prosperity.

[1] The fifteenth day of the dark half of the lunar month ; a very dark day on which *Shavāsana* and similar rites are also accomplished.

[2] There are twenty-seven lunar mansions, of which *Shatabhishā* is the twenty-fourth, containing a hundred stars.

NARMMADĀ

(NARMMADASHTAKASTOTRAM)

By SHANGKARĀCHĀRYYA

1

O Devī Narmmadā ![1] I salute thy lotus-like feet,
Beauteous with the breakers of the heaving waves of ocean,
With which the drops of Thy waters mingle.[2]
O giver of prosperity ! I salute Thy feet bathed in water,
Which destroys rebirth, the cause of which is sin,[3]
As also all fear at the coming of the messenger of death.[4]
Tvadīya pāda pankajang namāmi devi narmmade.[5]

2

O Devī Narmmadā ! I salute Thy lotus feet.
Giver of celestial (blessing) to the lowly fish in Thy waters,
Foremost of all sacred rivers.[6]
Destructress of the heavy weight of sin of the Kaliyuga,[7]

[1] One of the sacred rivers of India, and a form of the Devī.

[2] The ocean is the husband of all rivers.

[3] Rebirth is caused by *karma*.

[4] When a man is about to die, a messenger is sent by Yama to take his life.

[5] The refrain is translated in the first line.

[6] This is *stuti* (praise). In all sanskrit works the particular Devatā who is the subject of hymn meditation or prayer is spoken of as the greatest of all. *Tirtha* is not only a place of pilgrimage such as a shrine and the like, but also, according to the Amarakosha, a sacred river.

[7] The present or fourth age, marked by the predominance of sin, each of the preceding eras (Dvāpara, Tretā, Satya) being more virtuous than the other. In the Kaliyuga era time works evilly.

Giver of welfare to multitude of fine fish, tortoise, alligators, and ruddy geese.[1]
Tvadīya pāda pankajang namāmi devi narmmade.

3

O Devī Narmmadā ! I salute Thy lotus-like feet.
The overflow from Thy depths washes away the sins of the world.
Thou destroyest all great sins and the mountain[2] of calamities.
O giver of happiness to the son of Mrikandu,[3]
At the fearful moment of the world's dissolution,
Tvadīya pāda pankajang namāmi devi narmmade.

4

O Devī Narmmadā ! I salute Thy lotus-like feet,
And Thy waters worshipped by the son of Mrikandu, Shaunaka, and other enemies of the Asuras,
Destructress of rebirth in the ocean of the world,[4]
Protectress from all worldly pains,[5]
Tvadīya pāda pankajang namāmi devi narmmade.

O Devī Narmmadā ! I salute thy lotus-like feet,
Worshipped by countless lakhs[6] of immortals,[7] Asuras,[8] Kinnaras,[9] and others,

[1] The *chakravāka* bird (by some said to be the Brahmini duck) celebrated in sanskrit poetry for its devotion to its mate. During the night-time the male and female birds call to each other from opposite banks of the stream, as I have heard them do on the reaches of the lonely Malia River in Northern Orissa.

[2] *Duritāpadachalam.*

[3] The *Mahāmuni* Mārkandeya.

[4] The edition used has *punarbhavābdhi janmajang*, but this seems meaningless, and it is read as *janmaghnang*.

[5] *Bhavābdhi dukhha barmmade.* Literally, "armour given to the pain of the world."

[6] A lakh is 100,000.

[7] *Amara—i.e.*, Devas.

[8] Demonic spirits, opponents of the Devas or Suras.

[9] A class of spirits (*Devayoni*).

Whose banks resound with the fearless song of many lakhs of birds.[1]
Giver of happiness to Vashista, Pipala, Karddama,[2] and other sages,[3]
Tvadīya pāda pankajang namāmi devi narmmade.

6

O Devī Narmmadā ! I salute Thy lotus-like feet,
Held in the minds of the bees,[4] Sanatkumāra, Nāchiketa,[5] Kashyapa,
And by the bees, Atri, Nārada [6] and other sages.
Thou who blesseth the work of sun, moon, Rantideva, and Devarāja,[7]
Tvadīya pāda pankajang namāmi devi narmmade.

7

O Devī Narmmadā ! I salute Thy lotus-like feet,
Weapon against lakhs of sins known and unknown,
The Giver of enjoyment and liberation to all beings and animals,[8]
And of happiness to the abode of Virinchi,[9] Vishnu, and Shiva,
Tvadīya pāda pankajang namāmi devī narmmade.

[1] *Dhira*—that is, because they are undisturbed by men who have become enemies to their brother creation.

[2] *Rishis* and *munis* of that name.

[3] *Shista*, which means a gentle and learned man who governs himself by his own wisdom, and is not governed by external restraints.

[4] The bee hovers on the lotus seeking honey. The sages gather round the feet of the Devī seeking the wisdom of which She is the embodiment.

[5] *Munis* and *rishis*.

[6] Vishnu, also the name of a Pauranic Raja of the lunar race (*Chandravangshiyarāja*) ; here the former.

[7] Indra.

[8] Both enjoyment and liberation is given to men ; to animals enjoyment (*bhukti*), though they, too, by merit acquired in present birth may attain future birth in human form.

[9] Brahmā.

8

O Devī Nammadā ! I salute Thy lotus feet.
How sweet is the sound heard on the banks of Her who has sprung from the hair of Shiva[1].
Destroyer of pain and sin of hunter, and singer[2] of the learned and the fool,
And of the heat of the submarine fire,[3]
Giver of happiness to all being,
Tvadīya pāda pankajang namāmi devi narmmade.

9

Who ever reads but thrice daily this hymn to Narmmadā
Will never fall into misfortune,
He will never see Raurava,[4]
He will never be reborn,
But will reach the glorious abode of Shiva,
So difficult to attain, by this body so easily gained.[5]

[1] *Maheshakeshajātate.* As to Gangā, see p. 25, note 5. It is the same and only Devī who manifests both as Gangā and Narmmadā, and all other rivers and things.

[2] Hunting is sinful. The singers are a mixed caste.

[3] *Kirātasūtavādaveshu pandite shathe.* When the *Dakshayajna* was destroyed by Shiva, it changed into a mare (*Vadavā*). Shiva followed, and it plunged into ocean. Fire is produced by it. The *Shloka* says that Her water is so great and pure that it is unaffected by this fire. As regards the rest of this somewhat obscure verse, it means that the Devī is the remover of the sin of all, whoever they may be.

[4] One of the great hells.

[5] *Sulabhya dehadurlabham.* Not that it is easy to attain human birth. On the contrary, it is said : "*Naratvam durlabham loke* and *vidyātatra sudurlabhā*," etc. ("The state of a man is difficult to attain, and still more so that of a wise one," cited in Sahitya Darpanam, chap. i., by Vishvanātha Kavirāja). What is apparently meant is that, compared with the difficulty of attaining to Shiva, the state of humanity is easily attainable.

JAGADAMBIKĀ[1]

FROM THE DEVĪBHĀGAVATA PURĀNA[2]

1

It is by Thy power only
That Brahmā creates, Vishnu maintains,
And at the end of things Shiva destroys the universe.
Powerless are they for this but by Thy help.
Therefore it is that Thou alone art the Creatrix,
Maintainer, and Destructress of the world.[3]

2

Thou art fame, mind, remembrance,
And our refuge the mountain-born,[4]
Companion, kindness, faith, and patience,
Earth, Kamalā,[5] health,[6] the arts, and victory,[7]
Contentment, ever victorious,[8] Umā,[9] Rāmā,[10]
True knowledge, and the highest *buddhi*.[11]

[1] Mother of the world.

[2] Chap. xix., Skandha v., p. 27, of the Bombay Edition (Venkateshvara Press), edited by Khemarāja; 1823, Shaka (1902), with Commentary by Nīlakantha, hereafter referred to by the letter N.

[3] The Devī, who is the *mahākāranasvarupā*, is also the *kāryyasvarupā*. As cause She is in the effect and is the *shaktirupa* by which all things are done (N.).

[4] See p. 67, note 5. Here is meant the Shakti of Rudra (N.).

[5] Lakshmī, Devī of Prosperity and Beauty.

[6] *Pushti* : nourishment.

[7] *Jayā* (see also p. 115, note 4).

[8] *Vijayā* (see p. 115, notes 3 and 4) and Lalitā, verse 77). The Devī Pr. says: " After conquering this very powerful King of the Daityas, named Padma, She is known in the three worlds as Vijayā and unconquerable (*aparājitā*)."

[9] See p. 160, note 10. Here the Īshvara Shakti (N.).

[10] A name of Lakshmī.

[11] See p. 139, note 11.

3

Science, forgiveness, beauty, retentiveness art Thou,[1]
Who art known in the three worlds as all in all.
Who is there that unaided by Thee can do ought ?
Thou art the abode wherein all men dwell.[2]

4

Thou art the upholder.
Were Thou not so, how could the tortoise and serpent uphold the Earth ?[3]
Thou art the Earth itself.
Were this not so, how could this weighty world rest on Ether ?[4]

5

Those who through Thy *māyā* pray to Devas,
Such as[5] the four-headed One[6], Vishnu, Rudra,[7] Fire,
The White-rayed one,[8] Yama,[9] Vāyu,[10] and Ganesha[11]
Are indeed ignorant,[12]
For can these do anything without Thy power ?[13]

6

O Mother ! those who do *homa*[14] with ghee on fire,
With great ceremony in the name of the Devas,

[1] *Medhā*, which means, in particular, the retentive faculty or memory, and, in general, intelligence.

[2] For in Her all men have their being. She is as *Adhārashakti*, their support (N.).

[3] As the Purānas represent them as doing. The verse deals with the attributes of the *ādhārashakti*.

[4] *Gaganam.*

[5] Literally, "headed by," or instances of principal Devas.

[6] Brahmā.

[7] Shiva.

[8] *Subrāngshu*, or the moon.

[9] Lord of Death.

[10] Lord of the Air.

[11] The elephant-headed Deva, son of the Devī as Pārvvatī and Shiva.

[12] *Vimūdha* (see also Umāsanghitā of Shiva Purāna).

[13] *Ye vā stuvanti manujā amarān vimūdhā,*
Māyā gunaistava chaturmukha vishnurudrān,
Subrāngshuvahniyamavāyuganeshamukhyān,
King tvāmrite janani te prabhavanti kāryye.

[14] The sacrifice done with ghee poured into fire.

Are of but small intelligence.[1]
If Thou art not *svāhā*,[2] then how can they make sacrifice ?
Do they not worship Thee ?
If not they are ignorant.[3]

7

In this world Thou art the giver of enjoyment
To things which move and are still.[4]
Thou givest life to all things being as they are parts of Thee.
O Mother ! as Thou nourisheth all Thy Suras,[5]
So also dost Thou nourish others.

8

O Mother ! as men who are of good heart,
Never for the mere pleasure thereof
Cut down leafless and bitter (fruited) trees
Which have sprung up in the forest.
Therefore Thou dost even greatly protect the Daityas.[6]

9

Though Thou slayest in the battlefield with Thy arrows the enemies,
Knowing their desire for amorous play with celestial women, [7]

[1] *Alpadhiyah.*
[2] The mantra used in *homa.*
[3] *Svāhā nachet tamasi te kathamāpuraddhā,*
Tvām eva king nahi yajjanti tato hi mūdhah.
[4] Here apparently trees and the like, as contrasted with the animal world. She allots the *karma* (N.).
[5] The Devas, Her children.
[6] That is, the Devī does not slay even the Daityas for the mere savage pleasure of killing, and even those whom She slays are slain by Her for the good of the world and their own good, that being slain by Her hand they may go to heaven (see next verse). The Kumāra-sambhavam says that a man cannot cut down even a poisonous tree if planted by his own hand.
[7] *Devānganāsuratākelimating viditvā.*

Yet such is Thy nature that even then Thou showest kindness to them,
For Thou so slayest them
That in another body[1] they may obtain fulfilment of their desires.

10

Most wonderful it is that Thou hast assumed body
For the destruction of the Dānavas,[2] famed for their power,
When Thou mightest have slain them by Thy mere will.
The cause of this is Thy play[3] and nothing else.[4]

11

Alas ! of a verity unhappy are they
Who when the Kali age, the worst of ages, has come,
Do not worship Thee.
Men cunning and skilled in the Purānas
Have made the people devoted to the worship of Hari and Shankara,[5]
Who are but Thy creatures.[6]

12

Those who worship with devotion Devas,
Though they know that they are distressed, harassed by Asuras, and subject to Thy control,
Are of a surety like unto a man

[1] That is, a celestial body. For, as Daityas do not perform sacrificial rites, etc., so they cannot gain heaven. But when killed by the hand of the Devī, thither they go to their enjoyment, and the Devas are protected.

[2] Sons of Danu. Enemies of the Devas.

[3] *Krīdarasa*—that is, *līlā*.

[4] *Krīdārasastava nachānyatarotrahetuh* (*cf.* the Vedantic *sutra okavattulīlākaivalyam*).

[5] Vishnu and Shiva.

[6] *Dhurttaih purāna chaturairhari shankarānām,*
Sevāparāshcha vihitāstava nirmmitānām.

Men, the verse says, thus worship the creature instead of the Creatrix.

Who, with the light of a clear lamp in his hands,
Yet falls into some waterless and terrible well.[1]

13

O Mother ! Thou art the remover of the pains which arise
from birth,
And art known by those desirous of liberation
As the giver of happiness when Thou art *vidyā*,[2]
And of unhappiness when Thou art *avidyā*.[2]
Surely it is only the ignorant who do not worship Thee,
Such as are attached to enjoyment and without wisdom.

14

Even Brahmā, Hara, and Hari, as all other Suras,[4]
Ever worship Thy lotus feet, which are our refuge.
But those who are of small intelligence and beset with
error
Do not worship Thee,
And so ever repeatedly fall into the ocean of the world.[5]

15

O Chandī ![6] it is most surely by the favour of the dust on
Thy lotus feet
That Brahmā in the beginning of things creates,

[1] *Jnātvā surāngstava vashān asurārddhitāngshcha,*
Yevai bhajanti bhuvi bhāvayutā vimagnān,
Dhritvā kare suvimalang khalu dīpakangte,
Kupe patanti manujā vijaletighore.

(See also Umāsanghitā.)

[2] Knowledge and nescience, the source of *nivritti* and *pravritti*, with the latter's attendant miseries.

[3] *Kilamandadhībirnārāditā janani bhogaparaistathājnaih.*

[4] Devas.

[5] *Tadvai nayelpa matayo manasā bhajanti,*
Bhrāntāh pathanti satatang bhavasāgarete.

[6] Nīlakantha derives the word from *chadi* (" the wrathful one fearful to the whole world "). *Shruti* says of the Brahman : *Mahadbhayang vajramudhyatam* " (great fear and a ready thunder-bolt ").

Shauri[1] protects, and Hara[2] destroys the whole world.
He is indeed unfortunate
Who in this world does not worship Thee.

16

O Devī ! Thou art the *Devatā* of speech of both Suras and Asuras.
Without power of speech are even the foremost of Devas
When Thou abidest not in them.
If men do speak, it is because they are not deprived of Thee.[3]

17

Hari,[4] when cursed by the greatly angered Bhrigu,[5]
Became Fish, Tortoise, Boar, and Man-lion,[6] and Dwarf.[7]
How can those who worship Him
Escape the fire of death ?

18

As is well known, the *linga* of Shambhu[8] in the forest
Fell on earth in like manner by the curse of Bhrigu.
How can those, O Mother ! who on earth worship Him[9] who holds a skull
Attain to happiness either in this world or the next ?

[1] Vishnu. [2] Shiva.

[3] Sarasvatī is She who causes speech. Sound springing from the Mūlādhāra wherein is *Devī* Kundulinī proceeds from the stage of mere sound (parā), the potentiality of growth in the seed to that of *Pashyantī*, when the latter begins to sprout ; then to *Madhyamā*, when the first two small leaves appear but inseparate ; and lastly, as *Vaikharī*, when they separate, remaining united only at their base.

[4] Vishnu.

[5] The Rishi of that name.

[6] The Matsya, Kurmma, Varāha, and Nrisingha avatāra of Vishnu.

[7] *Chhalakrit*, which Nīlakantha says = Vāmana Avatāra of Vishnu. *Chalakrit*, because Balirāja was deceived by him.

[8] Shiva, who retired into the forest after the death of Satī, and who was powerless to protect even his own *linga*.

[9] Shiva.

19

They who worship the elephant-faced Lord of Ganas,[1]
Who was born of Mahesha,
With Him in vain take shelter.
They know Thee not, O Devī! Mother of the Universe,
Who art easy of worship[2] and the giver of the fruit of all desires.

20

Wonderful it is that through Thy compassion
Even the multitude of enemies slain by Thy sharpened arrows
Have thus been made to reach Heaven.
For had they not been so slain
Calamities and the most painful of painful states would they have suffered
In that hell which is the result of their (evil) *karmma*.

21

Even Brahmā, Hara, and Hari
From pride[3] know not Thy power.
How, then, are others able to know it,
Bewildered as they are by Thy (three) *gunas* of incomparable power?[4]

[1] Ganesha, son of Shiva, so powerless.

[2] Devī is (as the Lalitā, verse 133, also says), "easily worshipped" (*sukhārādhyā*), without bodily pain by fasting, etc., without restrictions on the mode of meditation. In the Kūrma Pr. the Lord describes to Himavat an easy mode of worship if he be unable to meditate on the Supreme Form. The Devī is also "easily pleased" (Lalitā, verse 162, *kshipraprasādinī*)—that is, even by a little worship as the Saura and Shiva Purānas say of the Lord of Umā, with whom the Devī is one.

[3] *Garbhabhāvāt.*

[4] Devī is "all-bewildering" (*Sarvamohinī*). In Kūrma Pr., Shiva says: "This *Māyā* is dear to me by which the world is bewildered. I bewilder the whole universe with the Devas, Daityas, and men." The operation of the *tāmasika guna* veils from them the truth.

22

Even *Munis*[1] suffer, who, being ignorant (of Thee),
Do not adore Thy thought-transcending lotus feet,
And are set upon the worship of sun and fire.[2]
By them, even though they read hundreds of *Shruti*,[3]
The Supreme object of desire[4] is not known, which is the essence of all Vedas.

23

Methinks it is Thy (three) *gunas*,
The power of which is so famed on earth,
Which makes men turn away from devotion (to Thee),
And attaches them to Vishnu, Isha,[5] Bhaskara,[6] Ganesha,
By (the teaching of) various *Āgamas*[7] of their own devising.[8]

24

O Ambikā ! (so great is Thy mercy)
That Thou art not angry with,
But showest kindness to, and maketh greatly prosperous
Even those who, skilful in the *mantra* of delusion,[9]

[1] The Mārkandeya Purāna says : "That Divine Devī Mahāmāyā forcibly draws away the minds of even the Sages (*Munis*), and leads them into confusion."

[2] Because they are *pratyakshadevatā*—that is, visible, and She, the supreme ground of them, is beyond vision, mind, and speech.

[3] The reading of much *shruti* (revelation) teaches them nothing, for their ignorance conceals from them its true meaning.

[4] *Paramārthatattva*. Sankhya says that there are two different kinds of *artha* or object. One is *bhoga* (enjoyment), the second, which is the supreme object (*paramārtha*) is *moksha* (liberation). The one exists in the current issuing from Devī (*Avidyā*), the other returns on the other current, which draws to the Devī (*Vidyā*).

[5] Shiva.

[6] The Sun (*Sūryya*).

[7] Here used generally for *Shāstra*, though also used in a special sense as denoting Veda and Tantra, to the latter of which, Nīlakantha perhaps refers. *Nānātantraihmohakaih* ("many deluding Tantras"). The reference is here to the dualistic scriptures.

[8] *Svabuddhirachitairvividhāgamaishcha* ("composed by themselves").

[9] *Mohamantranipunāng.*

Make the best of men[1] turn away from Thy feet
By Āgamas made by themselves,[2]
Teaching of devotion to Hari and Hara.[3]

25

In the Satya age[4] the *sattva guna*[5] was very powerful,
Therefore there were no Asadāgamas.[6]
But in the Kālī age learned folk conceal Thee (from the people),
And adore those Devas imagined by them (to be objects of worship).[7]

[1] According to Nīlakantha, Brāhmanas.

[2] Literally, "said by themselves" (*svoktāgamaih*)—that is, as Nīlakantha says, *purushapranītāgamaih* (or Āgamas composed by men and not revealed by Shiva).

[3] Vishnu and Shiva who are themselves only the children of the Mother, and as much creatures, though of the highest kind, as others are.

[4] The first and best of the four ages: Satya, Tretā, Dvāpara, and Kālī, the commonly supposed present age. In the second virtue (*dharmma*) decreased by a quarter in the second by a half, and in the present or Kālī age only a quarter of *dharmma* remains.

[5] The *guna*, which manifests on the moral plane as goodness.

[6] Literally, "bad Āgama," a name applied by some to the Tantra of the "downward current" (*arddharetas*), but here has a general significance to all *Shāstra*, whether Tantra or otherwise, of a dualistic character (*asachchhāstrāni*).

[7] *Tūryye yuge bhavati chātibalang gunasya,*
Turyyasyatena mathitānyasadāgamāni tvang,
Gopayanti nipunāh kavayah kalauvai
Tatkalpitān suraganā napi sangstuvanti.

"Imagined by them" (*tatkalpitān*). This does not mean that the Devas do not exist. Hari, Hara, Isha, Ganesha, Bhaskara, and others have been mentioned in previous verses. The verse is *stutivāda*, in which that which is its direct object, is dealt with to the exclusion of all others. What is meant is that She alone is to be worshipped and not any other. *Kalpanā* is to mistake one thing for another. Thus the world is taken (*kalpitā*) to be real when the Brahman alone is so. And so, too, mother-of-pearl is mistaken for silver (*shuktirajatakalpanā*), or a rope for a snake (*rajjusarpakalpanā*); so people take the Devas to be the ultimate object of worship when it is only the Devī whose manifestations they are, who is such.

26

Munis,[1] in whom the *sattva guna*[2] is very pure,
Meditate upon Thee,
Who art the giver on earth of the fruit of liberation,
Who art perfect in *yoga*[3] and the supreme knowledge.
Such never again suffer pain in the womb of a mother.[4]
They are only praiseworthy who are absorbed in Thee.

27

Chitshakti[5] is in *Paramātmā*,
Therefore also it is manifested[6] in the world,
Wherein it is known as the cause of its creation, maintenance, and destruction.[7]
Who else in this world without Thee and of his own power
Is able to create, move, and destroy ?[8]

28

O Mother of the world !
Can the *Tattvas*,[9] deprived of *Chit*,[10] create the world ?
They are lifeless things.[11]

[1] Sages.
[2] See Introduction.
[3] *Yogasiddhām.* The manifested Devī as Umā was a great *yoginī.*
[4] Are never reborn. According to Hindu ideas the child suffers great pain and misery in the womb of its mother, the remembrance of which is lost on its birth to the world.
[5] That is, *chaitanya* (Nīlakantha). See the Sangkshepashārīraka.
[6] In name and form (*nāmarūpātmaka*).
[7] *Bhavakrityakartā.* Literally, "performer of worldly action"—that is, those stated. For, according to Vedānta and Nyāya, it works therein by its Shakti, though in Sankhya the Purusha is merely an enjoyer, spectator, and witness (*bhoktā, drashtā, sākshī*).
[8] *Cf.* Dakshinamurtisanghitā.
[9] The twenty-four beginning with *Mahat.*
[10] *Vide ante.*
[11] *Jarāni :* mere matter but for the informing life of the Goddess.

O Devī! can the *indriyas*,[1] with their objects and functions,[2]
Bear fruit without Thee?

29

O Mother! had you not as *Svāhā*[3] been the cause thereof,
Even the Devas could not have obtained their enjoined own portion,
Offered in sacrificial rites by *Munis*.[4]
Therefore Thou maintainest the whole world.[5]

30

By Thee all this universe was in the beginning of things created;
Thou protecteth the Regents of the Quarters among whom Hari and Hara are foremost.
At the dissolution of things Thou devourest the whole universe.
That which has been done by Thee from the creation
Even Devas[6] know not.
What, then, shall we say of unfortunate men?

[1] The so-called "senses" of knowledge (*Jnānendriya*), viz.: *Chaksu* (eye), *Shrota* (ear), *ghrāna* (smell), *rasanā* (tongue), *tvak* (skin) and of action (*karmendriya*); viz., *Vak* (speech), *pani* (hand), *pāda* (feet), *pāyu* (anus), *upastha* (genitals).

[2] *Indriyānigunakarmayutāni*. Thus, form (*rūpa*) is the *guna* or object (*vishaya*) of the eye, and *darshana* (or seeing), its function (*karma*).

[3] The *Mantra* used in *Agnikriyā* and wife of Agni.

[4] If the Mantra Svāhā, which is the Devī, be not said, then the Devas get nothing from the *homa*. Their Shastric portion they obtain by virtue only of the Devī as *Svāhā*, the cause thereof.

[5] The Devī protects the Devas, and if the Devas are maintained, then the whole world is maintained, as the Devas are Her agents in the maintenance thereof.

[6] *Manujā*, which here, according to Nīlakantha, includes Devas.

31

O Mother ! Thou hast by slaying the greatly formidable
Asura,
Who assumed the form of a buffalo,[1]
Protected the Devas.
Even the Vedas know Thee not as Thou really art.[2]
Small of intellect as we are how can we praise Thee ?

32

O Mother ! Thou hast accomplished a great work
In destroying this wicked foe of ours,
A thorn painful beyond all thought
(In the side of) the whole world.
Thy fame will spread throughout the whole universe.
Do Thou, whose power is known to be incomparable,
By Thy mercy protect us.[3]

[1] The Demon Mahīsha.

[2] *Gatingtava yathārthatayā na jagmuh.*

[3] The hymn concluding, Devībhāgavata continues, Vyāsa said : "'Devī, thus praised, said in soft, sweet voice, 'Oh, best of Devas, tell Me what other thing most difficult and hard to accomplish you would have Me do ?' "

ANNAPURNĀ

(ANNAPURNASTOTRA)

By SHANGKARĀCHĀRYYA

1

O MOTHER ANNAPURNĀ ![1]
Ishvarī,[2] who ever bestoweth happiness,
Granting gifts and dispelling fear.
O mine of gems of beauty,
Who washeth away all sin,
Who giveth purity to Thy devotees,
Who purifieth the mountain range,[3]
Which is undestroyed even at the time of dissolution,[4]
Presiding Deity of Kāshī,[5]
Maheshvarī[6] in every truth,
O vessel of mercy ! grant me aid.

2

O Thou who hast clothed Thyself in cloth of gold,
Decked with ornaments made of many and varied gems,
Whose breasts rounded like a water-jar,[7]
Are resplendent with their necklace of pearls,
Whose beauty is enhanced by the fragrance of the
Kāshmir aloe.

[1] The name of the Devī, the "bountiful Lady" who gives food and presides over Kāshi, the Holy City of Benares.
[2] Feminine of Īshvara or Lord.
[3] The Himālaya purified by the presence of the Devī, who there incarnated as Pārvvatī, daughter of Himavat, the Mountain-King.
[4] *Pralaya*, the destruction of the world.
[5] Benares (see note 1).
[6] Great Īshvarī (see note 2).
[7] *Bakshojakumbhāntarī.*

O Devī ! who presidest over the city of Kāshī,[1]
O Mother Annapurnā Ishvarī,[2]
O vessel of mercy, grant me aid !

3

O giver of the bliss of *Yoga*,[3]
Destructress of enemies,[4]
Inspirer of devotion to *dharmma* and *artha*,[5]
Who art lustrous as the light waves of sun, moon, and fire,
Protectress of the three worlds,[6]
Giver of all dominion[7] and all desires,
Presiding Devī over the city of Kāshī,
O vessel of mercy, grant me aid !

4

Thou who maketh Thy dwelling in the cave of Mount Kailāsa,[8]
Who art Gaurī,[9] Umā,[10] and Shankarī,[11] Kaumārī,[12]

[1] Benares (see note 1, p. 159). [2] Feminine of Ishvara or Lord.

[3] Union of the human (*jivātmā*) with the supreme (*paramātmā*) soul effected through the practice of *Yoga*. [4] That is, sin.

[5] Two of the fourfold aims (*Chaturvarga*) of sentient being—viz., *dharmma* (religion duty, etc.), *artha* (wealth, wherewith life is sustained and religious sacrifices are effected), *Kāma* (desire which prompts great achievements and fulfilment), and *moksha* or liberation.

[6] That is, *Bhuh*, *Bhuvah*, *Svah*, the terrestrial atmospheric and the heavenly spheres. [7] *Aishvaryya* (lordship).

[8] The sacred mount and paradise of Shiva esoterically the Sahasrāra whereto as Kundalinī She repairs.

[9] The daughter of Guru, the King of mountains (see p. 67, note 5). Gauri also means " fair."

[10] A name of the Devī. When of the age of sixteen she practised great austerities that She might be the Spouse of Shiva, upon which Her mother, endeavouring to persuade Her, said, U (" Oh "), mā (" not "). As it is said by Kālidāsa in the first Canto of the Kumārasambhavam : "*Umetimātrātapasonishiddhāpaschādumākhyāng sumukhījagāma.*" (" By the words U, Mā, She was thus forbidden by Her mother to practice austerity, thereafter the pure Umā obtained Her name.") Umā is Kumārī, who has renounced all attachment, and is devoted to Her Lord. A *sutra* runs, "*Ichchhāshaktih Umā kumārī*" (The energy

Who giveth us power to understand the meaning of
Nigama,[1]
Thou art the letters of the *vīja*[2] Ong,[3]
Opener of the panels of the door of liberation,[4]
Presiding Devī over the City of Kāshī,
O vessel of mercy, grant me aid !

5

Thou supporteth all beings visible and invisible,
Whose belly is the vessel which contains the universe,[5]

[1] This term, applied to the Veda generally, means particularly the Tantra in the form in which the Devī is *guru* and Shiva, *sishya* As it is said :

Nirgato girijā vaktrāt,
Gatāscha girisha shrutim,
Matascha vāsudevasya,
Nigama parikathyate.

In the Lalitā the Devī is addressed *as nijajnarūpā nigama* (the *nigama* are the expressions of Thy commands).

[2] The Tantrik ("seed") *mantras*, such as *Hrīng, Hūng, Klīng*, etc. *Mantras* are classified according to the syllables they contain.

[3] The Mahāmantra *Om*, composed of A + u + m, coalesced by *sandhi* into *Om*. The three *varnas* signify the three members of the *Trimurti*, Brahmā, Vishnu, and Shiva, who, as the Rudrayāmala says, are born of the Pranava (*Om*), and though in appearance three are yet one (*ekamūrtistrayo devāh*). From the *Pranava* all Devas, Vedas, sun, moon, and all being comes by the power of Devī, the supreme Shakti.

[4] *Moksha*, or unity with the supreme, and therefore liberation from rebirth in the phenomenal world.

[5] *Brahmāndabhāndodari.* The *Brahmānda* (universe) is the "mundane egg" of Brahmā.

Notes continued from previous page—
of will is Umā the unmarried). The Commentary on this *sutra*, cited by Bhāskararāya, says: "The eternal state is his whose mind has ascended the degrees of *yoga* called *vismaya*, and who realizes the supreme Bhairavata (an aspect of Shiva). That *Yogi* obtains at length the *Ichchhāshakti* called the Supreme Queen (*Parābhattārika*) known also as Kumārī."

[11] Name of the Devī as Spouse of Shankara, the benefactor.

[12] Name of the Devī as one of the *ashtanāyikā* and Spouse of Deva Kārtikeya.

Thou discloseth the subject of the drama of Thy own play,
And art the fount of the light of wisdom,
Pleasing the mind of the Lord of the universe,
Presiding Devī over the City of Kāshī,
O vessel of mercy, grant me aid !

6

Īshvarī of all men on earth,
The waves of Thy blue-black hair look (beautiful) like plaits.
Īshvarī who ever giveth food,
Bestower of happiness to all, who advanceth all people,
Presiding Devī over the City of Kāshī,
O vessel of mercy, grant me aid !

7

Thou givest all instruction onwards from the time of initiation,[1]
And art the cause of the threefold manifestation of Shambhu.[2]
Scented with the Kāshmir aloe, Thou art the Īshvari of the three regions.[3]
Thou art triple waved,[4]
And the night of dissolution.
Thou art the cause of all lasting things,
And fulfiller of the desires of those who desire.
It is Thou who maketh the greatness of peoples.
Presiding Devī over the City of Kāshī,
O vessel of mercy, grant me aid !

[1] *Dikshā*, through which each Hindu passes by reception of his *mantra*. It is said sometimes that initiation is the third birth, the first being that from the mother, the second is *upanayana* (investiture with sacred thread), and the third is initiation. The Tantras speak of thirty-two *Dikshās*, from *Sudhavidyā* to *Anuttara*.

[2] That is, as creator, maintainer, and destroyer.

[3] Bhuh, Bhuvah, Svah (see p. 70, note 5).

[4] For She flows in the form of the three sacred rivers: Gangā, Yamunā, and Sarasvatī.

8

Thou, Devī, art adorned with all various kinds of gems,
Daughter of Daksha,[1]
Beautiful, pleasing the world,
With the sweet milk of Thy left breast.[2]
Thou art Maheshvarī, for Thou givest prosperity to all,
For Thou givest welfare,
And fulfillest the desires of your devotees.
Presiding Devī over the City of Benares,
O vessel of mercy, grant me aid !

9

Thou art She who shinest with the brilliance of millions of suns, moons, and fires,
Whose earrings are brilliant as the sun, moon, and fire,
Who art the cause of the colour of both sun and moon,
Who holdeth a rosary,[3] a book,[4] a noose, and a goad.[5]
Presiding Devī over the City of Benares,
O vessel of mercy, grant me aid !

10

Protectress of Kshatriyas,[6]
Great dispeller of all fear,
Mother, who art an ocean of mercy,
In very truth the ever auspicious giver of salvation,
The cause of the beauty of Vishveshvara,[7]
It was Thou who made Daksha to weep.[8]

[1] The father of Satī, a manifestation of Devī, who, dying at the *Dakshayajna*, reappeared as Pārvatī.

[2] Because Ganesha and Kārtikeya, Her children, suck Her right breast.

[3] *Mālā*. [4] *Pustaka*, which is also known as the *Vidyāmudrā*.

[5] See p. 28, note 9. [6] The warrior caste. [7] Lord of the universe.

[8] When his *yajna* was destroyed by Her husband Shiva. There are two Dakshas—Prajāpati, and a human king, an incarnation of the former. Though Shiva destroyed the sacrifice, Devī was the instrument. The Lalitā, verse 120, addresses the Devī both as *Dākshāyanī* (daughter of Daksha) and *Dakshayajnavināsinī* (destrover of the sacrifice of Daksha).

Remover of all ills,
Presiding Devī over the City of Benares,
O vessel of mercy, grant me aid !

11

O Annapurnā ! who art ever full (of bounty),
Who art dear to the life of Shankara,[1]
O Pārvvatī, give me aid !

12

My mother is Devī Pārvvati,
My father is Deva Maheshvara,[2]
My friends and relatives are those who are devoted to Shiva,
And the three regions[3] are my fatherland.

[1] Shiva. [2] *Ibid.* [3] See p. 70, note 5.

GANGĀ

(GANGĀSTOTRAM)

By VĀLMĪKI[1]

1

O MOTHER GANGĀ ! co-wife[2] with the daughter of Himālaya,
Thou art the necklace on the dress of the Earth,[3]
And the banner staff whereby one ascends to Heaven.
O Bhāgīrathī ![4] I pray to Thee.
May my body perish after it has lived on Thy banks,
After it has drunk Thy pure water
And swung on Thy waves.
And has remembered Thy name and cast looks on Thee.

2

O Mother Gangā ! O deliverer from Hell !
Even a bird living in the hollow of a tree growing on Thy bank,
Even a fish or a tortoise living in Thy waters
Are greater than a King worshipped by his enemies' wives,
Made afraid by the sound of the bells on the necks of his maddened elephants.[5]

[1] From the Vrihatstotraratnākara, edited by Jagannātha Mehtā (Benares).

[2] *Sapatnī.* Pārvvatī, the daughter of Himālaya, is one wife and Gangā the other.

[3] The stream is compared to a necklace of pearls on the dress of a man or woman.

[4] So named as having been called down by Bhagīratha. *Vide ante*, p. 125, note 5.

[5] When the bells are rubbed against the necks of the elephants. The picture is one of victory, pomp, and beauty.

3

Not even a bull or a bird or a horse,
Nor a serpent nor an elephant,
Suffer the pains of rebirth and redeath
If they live at Kāshī[1] on Thy holy banks.
Better off are they than even a Rājā living elsewhere,
Fanned though he be with the *chouris*[2] of courtezans,[3]
Whose ever moving golden wristlets sweetly tinkle.

4

O our Supreme Lady Bhāgīrathī ![4]
O wanderer in the three regions ![5]
When shall it be that I shall be fanned
By the hands of heavenly women[6] with their beautiful *chouris* ? [2]
When, too, shall I be happy enough to see my body
Pecked by crows, devoured by dogs, drawn along the earth by jackals,
Carried by Thy currents, tossed upon Thy banks,
And borne by Thy waters to and fro ?

5

May the daughter of Jahnu[7] be ever victorious and protect us,
She who is like the fresh fibrous stem of the lotus-like feet of Vishnu,[8]
Like a garland of jasmine[9] flowers on the head of Shiva,

[1] Benares. [2] Whisks made of yak tails. [3] *Vārastrī.*
[4] See p. 165, note 4.
[5] See p. 70, note 5.
[6] *Divyastrī.*
[7] See p. 125, note 5. [8] Gangā was born from the feet of Vishnu.
[9] *Mālati.* Gangā, on Her fall from Heaven, touched the head of Shiva. There Her white encircling stream is compared to a wreath.

Like the banner of victory of Lakshmī presiding over liberation,
She[1] who cleanses us of the stain of sin arising from the Kaliyuga.[2]

6

May Thy sacred water be pure for my daily bathing,
Thy water covered with leaves of palm and *tamāla*,[3]
Of *Sāla*[3] and pine, with all their creepers
On which play no rays of the Sun.[4]
White and brilliant, like the conch, the Moon, and the water-lily,
Stirred by the rising breasts of the wives of the Gandharvas,
Devas, Siddhas, and Kinnaras,[5]
What time they bathe therein.

7

May the water of Gangā, who ever charms, sanctify us;
She who has fallen from the feet of the enemy of Mura,[6]
Who wanders upon the head of the enemy of Tripura,[7]
The Destructress of sins.

8

May the auspicious water of Gangā ever purify us;
The Destructress of sins, the great enemy of sins,
Adorned with waves, wandering in the mountains,
Piercing through the caverns of the Lord of mountains[8]
With roaring sounds.
Stealer of the dust from the feet of Lord Hari.[9]

[1] That is, Gangā. [2] The fourth and worst of the ages.
[3] Names of trees. The reference to pine and palm show the descent of the stream from the Himālaya to the plains of Bengal.
[4] In the caverns of the Himālaya.
[5] Classes of minor divinities or *Devayoni*.
[6] That is, Shrīkrishna (Vishnu), who slew the Daitya Mura.
[7] That is, Shiva, who conquered the three cities made of gold, silver, and iron of the three Asuras Kamalāksha, Tārakāksha, and Vidyunmāli respectively.
[8] Himālaya. [9] Vishnu, from whose feet She was born.

9

Whosoever at early dawn,
Having cleansed his body
And purified his mind
Of all uncleanliness arising from the sinful Kaliyuga,[1]
Reads this hymn to Gangā composed of eight verses,
Shall never fall into the ocean of the world again,
But shall attain liberation.

[1] *Vide ante*, p. 155, note 4.

MAHĀLAKSHMĪ

(MAHĀLAKSHMĪSTOTRA)

BY INDRA[1]

INDRA said:

1

O Mahālakshmī ! I salute Thee,
Thou art *Mahāmayā*[2] and *Shrīpītha*.[3]
Worshipped art Thou by Devas,
Holder of conch, disc, and mace.[4]
O Mahālakshmī ! I salute Thee.

2

O Mahālakshmī ! I salute Thee.
Mounted art Thou on the back of Garuda.[5]
Thou art a terror most formidable to Asura Kola.
Thou removeth all sins.
O Devī Mahālakshmī ! obeisance to Thee.

3

O Mahālakshmī !
Thou knowest all.
Giver of boons art Thou to all;
Formidable terror to the wicked;
Remover of all pain and sorrow.
O Devī ! salutation to Thee.

[1] From the Vrihatstotraratnākara, edited by Jagannātha Mehtā (Benares).

[2] She who is both the Authoress and Victrix of *Māyā* (delusion), the supreme Shakti.

[3] Abode of wealth and beauty.

[4] The implements held by Vishnu Her Spouse.

[5] The bird king carrier (*vāhana*) of Vishnu.

4

O Devī Mahālakshmī !
Thou art the giver of intelligence and success,
And of both worldly enjoyment and liberation.
Thou art the self of *Mantra*.[1]
O Mahālakshmī ! obeisance to Thee.

5

Thou art without beginning or end,
O Supreme Devī Mahālakshmī !
Thou art the primeval power,
And art born of *yoga*.
O Mahālakshmī ! salutation to Thee.

6

Thou art both gross and subtle,[2]
Thou art terrible and a great power,
Great-bellied art Thou.[3]
Thou removeth all great sins.
O Mahālakshmī ! obeisance to Thee.

7

O Devī Mahālakshmī !
Thou art the supreme Brahman,
The ever-pervading *Ātman*.
Thou art the great Lord[4]
And Mother of the world.
O Mahālakshmī ! salutation to Thee.

8

O Devī clad in white raiment,[5]
Adorned with varied gems.
Mother and upholder of the world art Thou.
O Mahālakshmi ! obeisance to Thee.

[1] *Mantrātmikā* (see Introduction).
[2] See Introduction.
[3] *Mahodari*, for all things are in Her.
[4] Maheshvarī.
[5] Lakshmī is generally clad in red and Sarasvatī in white, but the Supreme Shakti has all the attributes and qualities of the rest.

9

The *Sādhaka*[1] who ever reads[2] this hymn to Mahālakshmī,
Composed of eight verses,
Attains a kingdom and all success.

10

Whosoever reads this hymn once a day
Is freed from sin.
He who reads it twice a day
Has ever abundance of paddy[3] and wealth.

11

Whosoever reads this hymn thrice a day,
All his great enemies perish ;
Mahālakshmī ever bestows Her grace on him,
Grants him all boons,
And does him all good.

[1] Worshipper. See Introduction, Mahānirvāna Tantra, *sub voc.*

[2] Here follows the *phala* portion of the *stotra.*

[3] When *pūjā* is done to Lakshmī, the *Mūrti* (*Lakshmirkānta*) is placed on paddy, which is kept in the Thakurghur for a whole year, and then thrown into the Ganges.

TRIPUTĀ[1]

(TRIPUTASTOTRAM)

FROM THE TANTRASĀRA [2]

1

I CONTEMPLATE the good Guru who is Light Itself,[3]
Sitting with his *Shakti*[4]
In the lotus of the head,[5]
Two-armed, gracious, very gracious,
Whose moon-like face is full of grace,
Making with his hands the gestures which grant boons and dispel fear.[6]

2

Such as recite[7] thy primordial golden *vīja*
SHRING,[8]
Attain all prosperity and fortune.

[1] Triputā and Tripurā are separate Devis, but the former is *antargatā* of Tripurā—that is, forms part, is included in, and a particular manifestation of Tripurā. In the same way the Devīs Ekajatā, Nīlasarasvatī, Ugratārā, Mahogrā, are each *antargatā* of Tārā.

[2] Tantrasāra, p. 571.

[3] *Prakāshasvarūpa*. *Prakāsha* is light and manifestation.

[4] Spouse.

[5] That is, the *Sahasrārapadma*.

[6] That is, he is making the two *mudrās* called *vara* and *abhaya* respectively.

[7] Literally, " make *japa* " (see p. 96, note 4).

[8] As is frequently the case in Tāntrik works, the *mantra* is not given in the text, but must be spelt out. Thus the Sanskrit is *vakamvahnisangsthang trimurtyā prajushtang shashānkenayuktam*—that is, " *vakam* with *vahni* attended by *trimurti*, combined with *shashāngka*." *Vakam*=" sh " (*tālavya*). *Vahni* is the " fire." = " r," *trimūrti* = the long vowel ī, and *shashāngka*, the moon in " whose lap is the hare," or " man in the moon "=" ng " (*anusvāra*). Sh+r+ī+ng= *shrīng*, the *Lakshmīvīja* (see the Ādyākalistotra of Mahānirvāna Tantra, p. 54, *ante*).

3

O Mother !
He who contemplates Thy second *vīja*,
Adored by numbers of Devas,
"*HRING*,"[1]
Gains all prosperity.

4

The chiefs of men who meditate upon Thy *vīja*,
Lustrous as the sun,
"*KLING*,"[2]
Charm the three worlds,
And by recitation thereof become like unto Īshvara.

5

O beloved of the enemy of Smara ![3]
Those who contemplate Thy body[4] thrice[5] and recite these three *vījas*[6]

[1] Literally, *Nabhovahni* (not *vāyu*, as the text has it, for the *vāyu vīja* is *yang*) ; *mishram* (not *mitram* as Prasanna Kumāra Shāstrī's edition has it) ; *tatovāmanetram sudhā dhāmavimbam niyojyaikā-vaktram*—that is, *nabhas* combined with *vahni*, and then *vāmanetra* and the receptacle of nectar (the moon) applicable in the case of Ekavaktra. *Nabhas*="*ha*" or "*bha*" (here the former), *vahni*="*ra*," *vāmanetra*=long *ī*, and the moon is *anusvāra* ("*ng*"). H+r+ī+ng=*Hrīng*, known as the *māyā vīja*. Then the *shloka* more clearly points to the *vīja* meant by saying it is that applicable to Ekavaktra. The latter is the Bhairava of Bagalāmukhī, whose *vīja* is also *Hring*.

[2] Literally, *Vīrinching kshitisthang tatovāmanetram vidhung nādayuktam*—that is, *vīrinchi*, *kshiti* and *vāmanetra*, together with the moon combined with *nāda*. *Virinchi*="*ka*," *kshiti*="*La*," *vāmanetra*=long *ī*, the moon="*ng*" (*anusvāra*). K+l+ī+ng=*Klīng*. The three elements of the mantra are given—viz., *Shrīng*, *Hrīng*, *Klīng*—but the actual *vīja* of Triputā is *Shrīng*, *Hrīng*, *Klīng*, *Hrīng*, *Shrīng*, *Klīng*, *Klīng*, *Shrīng*, *Hrīng*.

[3] The Deva of love (Kāma), of whom Shiva is described as the enemy, for he burnt him with the fire of his eye (see p. 39, note 3).

[4] *Anga*.

[5] Literally, make *japa*. "Thrice," as follows *Shrīng*, *Hrīng*, *Klīng*, *Hrīng*, *Shrīng*, *Klīng*, *Klīng*, *Shring*, *Hrīng*."

[6] See last note.

Render their enemies speechless,
Lakshmī shines in their house,
And they become the God of Love[1] to women.

6

The presiding Devatā of Speech
Blesses their mouth with poetry and prose.
Harmful animals cause them no harm,
Even the Suras[2] salute them.
Their feet are the head ornaments of kings,[3]
The *siddhis*[4] are in their hands,
Malignant stars relinquish them.

7

Let the *Sādhaka* meditate upon an eight-petalled lotus[5]
Set upon a throne studded with various gems,
Placed upon an altar
Standing on the floor of a jewelled house
Amidst a forest of *Pārijāta* trees.[6]

8

Let him then meditate upon two angles[7] in the lotus,
And the Devī Herself in the lotus as follows :
Her lustre is that of molten gold,
With earrings[8] on her ears,
Three-eyed, of beauteous throat,
Her face like the moon,
And bending from the weight of Her breasts.[9]

[1] The beautiful youth Kāma. *Cf.* Verse 5 of Karpurādistotra.
[2] The Devas.
[3] That is, he sets his feet on the heads of kings.
[4] The great powers, *animā*, *laghimā*, etc. (see p. 16, note 3).
[5] The heart lotus (not *anāhata*) in which the *Ishtadevata* is worshipped.
[6] One of the celestial trees (see p. 63, note 6.)
[7] *Yoni.* There are five *yonis* or *shakti* angles in the *Shrīchakra*.
[8] *Kundala.* [9] *Subakshojanamrām.*

9

She holds in many arms, decked with diamonds and other gems,
Two lotuses, a noose,[1] bow, golden goad,[2] and flowery arrows.[3]
Her body is adorned with great jewels,
Slender is She of waist[4] and beautifully girdled.[5]

10

Her lotus feet glitter with beautiful anklets,[6]
Crowned, adorned, and gracious,
Holding two white fly-whisks,[7] a mirror, jewel-case,[8] and a box filled with camphor.[9]

11

Creatrix of the three worlds,
Destructress of the pain of the world,
Destructress and ruler of the world,
Ever full of Bliss,
Half of the letter *Ha* ;[10] of the nature of the threefold *Vindu*,[11]

[1] *Pāshakam.*

[2] *Angkusha.*

[3] *Pushpavānām* (see Comm Lalitā, verse 2). According to the Yoginīhridaya, the noose is *Ichchā* ; the goad, *jnāna* ; and the bow and arrows the *kriyā shaktis* respectively.

[4] *Sumadhyām.*

[5] She wears a *chandrahāra*, so called because it has a moonlike ornament in its centre.

[6] *Tulākota.*

[7] *Chāmara* or chowrie, the bushy tail of the Chamara (the yak ; *bos grunniens*), used as a fly-whisk or fan, an insignia of royalty, and also used as a streamer on the heads of horses.

[8] *Karanda—alangkāra pātra.*

[9] *Samudgam*, translated in the Bengali as a *pān*-box with camphor, which is put into *pān* (betel).

[10] *Hakārārddhavarnāng*—that is, She is *Kāmakalā-svarūpā* (see Ādyākālīstotram, p. 54, and the *Kāmakalā vilāsa*, cited in the Lalitā sahasranāma, verse 73). Another name for *Kāmakalāsvarūpā* is *Kāmapurasvarūpā*. The half *Ha* resembles a *vindu*, of which there are three—viz., the *vindu* at the base of the triangle from which the *Akatha trikona* emanated and the *visargah* above. See Kalicharana's commentary on the Pādukāpanchakam, edited by A. Avalon.

[11] *Trivindusvarūpā*—there are three such in *Kāmakalā.*

The threefold *Shakti*,[1]
It is Her I worship.

12

The *Sādhaka* who, having thus for a long time contemplated Her
On a *yantra*[2] set before him,
And welcomed[3] her with great devotion,
Worshipping Her with *Svayambhu* flower[4]
Attains, even though he be of the lowest[5] *siddhi*[6] in the *chaturvarga*.[7]

13

Whoever after having done worship[8]
Of Shrī,[9] Shrīpati,[10] Pārvatī,[11] Īshvara,[12] Ratī,[13] and Kāmadeva,[14]
Together with the *Shadanga* Devatā[15] of the Devī,
Recites[16] the *mantra* on Thy *yantra*,[17]
Becomes a King among men.

[1] *Jnāna, ichchhā*, and *kriyā shaktis* of the Devī.

[2] Diagram used in Tantrik worship (see p. 94, note 2).

[3] With the *avāhana mantra*—viz., *iha āgacha iha āgacha, iha tishtha, iha tishtha atra adishthānam kuru mama pujāng, grihāna*. ("Come here, come here! Stay here, stay here! Make thy dwelling here; accept my worship").

[4] See Mātrikābheda Tantra. The word *pushpa* (flower) has here a technical sense. *Pushpashabdena atra rituruchyate. Mātrikābheda-tantra pramānānusārena anurāyāh kanyāyāh prathama eva rituratrā uchyate. Tantrāntaretu vivāhitāyāh eva bālāyāh rituratra vivakshitah.*

[5] *Pāmara*, one who is low or vile, a very contumelious term.

[6] Success, perfection, fruition.

[7] That is, *Dharma* (religion, piety), *artha* (wealth), *Kāma* (desire and its fulfilment), and *Moksha* (liberation). (See Introduction, Mahanirvāna Tantra.)

[8] *Pūjā*. [9] *Lakshmī*. [10] *Vishnu*.

[11] Devī as daughter of Himavat.

[12] Shiva.

[13] Spouse of Kāma, the God of Love.

[14] The God of Love.

[15] That is, the six *āvarana* or attendant Devatā on the Devī.

[16] Makes *japa* of.

[17] See p. 94, note 2.